

# MUSICAL AMERICA

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## SCOPE OF THE PROPOSED "OPERATIC ACADEMY" BROADENED SO AS TO BE "INTERNATIONAL" IN DEED AND SPIRIT

Begun as Franco-American Enterprise, It Will Now Have Its Headquarters in New York and Co-operate with Opera Houses in Principal Cities Here and Abroad—Examinations to Be Conducted Throughout United States for Scholarships Providing Ground-Work of Musical Education in This Country with Opportunities to Study Operatic Routine in Great Opera Houses of the World—To Supplement Existing American Training Institutions—May Prove to Be One of Greatest Movements in Musical Education and Musical Progress that World Has Ever Witnessed

MUSICAL AMERICA is in a position to state, on what it believes is unquestioned authority, that the scope of the scheme recently put forward, under distinguished auspices, for an International Operatic Academy, and which has already been referred to in our columns, has, within the last few days, been greatly broadened and expanded, so as to be "international" not only in name but in deed and spirit, by making its base the United States, with New York as headquarters.

As the enterprise was originally conceived, it was to be more or less a French undertaking, under distinguished patronage, with affiliations and aid from public spirited personages in this country who are interested in opera, and more particularly interested in the large amount of musical talent that our people no doubt possess.

It is not unnatural that the formulation of the first plan was influenced by conditions existing in the musical world in Europe, which had thrown a large number of musicians, teachers and artists, especially in France, Belgium and Italy, out of work.

Thus it was that the suggestion was made that it would be well to use the beautiful new opera house that had been built not long ago on the Champs Elysées in Paris as the nucleus of a scheme of operatic development which would appeal not only to public-spirited people abroad but also to public-spirited Americans, who would be glad to aid an enterprise which offered opportunity to talented young Americans of acquiring, under exceptional conditions of aid and protection, a schooling which would fit them for an operatic career. Then go further by giving them opportunity to make a débüt under the best auspices, and finally, give them opportunity for that practice which hitherto it has been almost impossible to secure in this country owing to the fact that outside of New York City operatic ventures have been few and scarcely able to place themselves upon a substantial basis.

### Distinguished Endorsement of Plan

This plan, by reason of the admirable features it contained, won the support of many persons of distinction abroad, and also received, as we know, an endorsement from some very prominent, wealthy and public-spirited persons in this country, besides being largely exploited in the American press.

As progress was made with the enterprise not only did it meet with criticism from some influential quarters, but with direct opposition, on the ground that inasmuch as the larger part of the capital for the enterprise, especially for the proposed scholarships with which it was to be endowed, was to come from this country, and, as, furthermore, it was expected that by far the larger part of the students was to be drawn from this country, it would be wise to reconsider the scheme as originally formulated.

"If," said the objectors, "the United States today contains a more musical public, per cent. of population, than any other country the world over (with, perhaps, the single exception of Germany), if we produce not only the largest amount of musical instruments but the finest in quality; if we have shown that we possess unequalled talent among our singers, also schools, conservatories and teachers, that can hold their own with any in the world; if we have seen an extraordinary uplift in music in this country during the last few decades, why should not the basis of the enterprise be the United States, with New York as headquarters?"

Thus it has come about that, as we said, those primarily and principally interested, have decided to consider placing the enterprise on a far broader, and, indeed, more satisfactory basis, certainly to Americans, than was at first proposed.

### Century Opera House May Be Included

This will not mean, by any means, the abandonment of the plan by which the great opera house in Paris will be devoted to the purposes already suggested, but it will mean that probably the Century Opera House, in New York, and, maybe other buildings, will be used as the nucleus for the education of the best talent that can be found in this country. It would mean that the sympathy and support of the great German element which has principally contributed to make this a music loving nation and which could not, under present conditions, lend itself to co-operation with a purely Franco-American undertaking, would be secured.

It will mean that examinations by competent professors will be held in leading centers of the country; that the scholarships given by wealthy and public-spirited citizens will include facilities for travel and musical education abroad as well as at home. This will mean, in time, when the war is over, that our talented young American singers will have the basis of their education right here in New York; that they will be then allowed to visit, under their scholarships, Paris, Berlin, Milan and Vienna, for further purposes of study; that they will have, through a working arrangement, not only with the opera houses abroad, and particularly in Paris, opportunities for débûts, but, through a working arrangement with the opera houses that we now have in Boston, Philadelphia and Chicago, other opportunities.

It will mean that the United States is about to enter upon the largest, broadest, most satisfactory, and, indeed, in time, self-supporting scheme of operatic education yet devised.

It will mean that the academy will be international not only in name but in intent and spirit; that it will be absolutely cosmopolitan; that it will work in harmony with the best that there is in the Old World, while developing its own talent under the best auspices, first, in its own country, under its own teachers, and will then give that talent opportunity for further development abroad, such as has been done, but to a very limited extent, by foreign countries for their talented



--Photo (c) Mishkin

JOHANNES SEMBACH

Leading German Tenor of the Metropolitan Opera Company, Who During His First Season in New York Has Emphatically Scored in Wagnerian and Other German Roles. He Will Appear in Concerts Immediately After the Close of the Season (See Page 2).

students not only in music but in the arts and in the sciences.

This great, broad scheme will be an aid to all existing teachers and musical institutions. It will not interfere with them, oppose them or compete with them; it will supplement them.

It will enable us to supply not only our own opera houses with our own talent, but also to give them opportunity abroad. And thus, if the inceptors of the scheme can carry out their present plans, it will mean that we Americans will begin, within a more or less immediate period, to supply the world with musical talent as we already supply the world with agricultural machinery, foodstuffs and other requisites of life and civilization. It will take some time to formulate the plans and to work them out so that they may be practical.

Thus the "International Operatic Academy" will not be a French enterprise, a German enterprise, an Italian enterprise, an English enterprise, or a Russian enterprise. It will not be even an American enterprise, but a truly international, cosmopolitan enterprise, based on the resources, wealth, culture, love of music and musical aspiration of this great democracy with its hundred millions of people.

Such an undertaking may prove to be one of the greatest movements in musical

education and musical progress that the world has ever witnessed.

### Schumann-Heink and Melba May Sing with Chicago Opera Company

Following shortly after his engagement of Geraldine Farrar, Director Campanini, of the Chicago Grand Opera Company, announced this week that Mme. Schumann-Heink and Mme. Melba had agreed to sing with that organization next season. It is not known, however, whether a definite arrangement of terms has been agreed upon. A series of Sunday performances of Wagner's "Ring des Nibelungen," which will be a novelty in Chicago, is planned for next season, with Mme. Schumann-Heink appearing in them. "Parsifal" is also to be produced. Mme. Melba may be heard in "Bohème," "Faust," "Rigoletto," "Traviata" and "Romeo et Juliette." Mr. Campanini left Chicago this week on his way to meet Titta Ruffo, who is to fill an engagement in Havana and whom Mr. Campanini hopes to engage. In Europe Mr. Campanini says that he will try to persuade Siegfried Wagner to conduct the special Wagnerian performances in Chicago. Among others he hopes also to engage Lucien Muratore, the tenor, and Mme. Kousnietzoff, the Russian prima donna.

## NEW ORLEANS ADDS ITS SUPPORT TO PROPAGANDA

**John C. Freund's Address on American Musical Independence Arouses Widespread Interest—Tells of City's Pioneer Work and Growth as an Operatic Center—Leading Newspapers and Large Audience Endorse "Musical America's" Campaign—Mr. Freund Speaks Before School Children Who Give Him Cordial Reception**

New Orleans, La., March 27, 1915.

**A**N event of much importance in the musical history of New Orleans, was the visit, this week, of John C. Freund, the Editor of MUSICAL AMERICA, who came under the auspices of the Philharmonic Society which has nearly two thousand members, among which are the most prominent citizens, musicians and society people, interested in music.

His coming was heralded by the press in a generous manner. The leading papers, the *Times-Picayune*, the *States*, and *Item*, devoted several columns to a description of the work Mr. Freund has been doing, and called special attention to the interest he has aroused all over the country.

While he was here, all the papers interviewed him at length, the *Times-Picayune* devoting over two columns to the subject.

On Thursday evening, in the spacious auditorium of the fine Sophie B. Wright High School, Mr. Freund delivered his famous lecture on the Musical Independence of the United States, and was greeted by a large, representative and distinguished audience, which listened to him, with absorbed interest, for over two hours.

Mr. Freund was introduced by the President of the Society, Corinne Mayer, who spoke of the importance of the visit of their distinguished guest, and characterized the work he was doing as having a great and notable influence on the progress of music in this country.

Before starting to speak, Mr. Freund presented Miss Mayer with a gorgeous bouquet of roses and carnations.

During the delivery of his address, he was frequently interrupted by applause and laughter at the many humorous anecdotes and references, especially to conditions in the musical world of this country a generation ago.

### Mr. Freund's Plea Applauded

His plea for a more just recognition of American musicians, music teachers and composers was vigorously applauded, as well as his stand against the ridiculous prejudice for everything and everybody foreign in music, whether they had merit or not, and the equally ridiculous prejudice against everything and everybody American in music, whether they had merit or not.

Perhaps the most interesting part of the talk, which was given in a wholly informal manner, and was, therefore, all the more attractive, was Mr. Freund's reference to the musical history of New Orleans.

He showed how musical life in our city, was largely the story of French opera, up to the last decade or so. He told how, as far back as 1791, in the Theater St. Pierre, at a time when music was in its infancy in the North and East, French opera had been given by a regular company in New Orleans.

### New Orleans as Opera Center

He also showed that some of the best known operas, such as Donizetti's "L'Elisir d'Amore," Verdi's "I Furosi," Meyerbeer's "Le Prophète," "Le Tribut de Zamora," by Gounod, Lalo's "Le Roi d'Ys," Massenet's "Hérodiade," "Samson and Delila," Gounod's "La Reine de Saba," Massenet's "Cendrillon," "Don Quichotte," and Bizet's "L'Arlésienne" had been given in the United States for the first time in the city of New Orleans.

He described how, after the musical life of the city had been interrupted and practically destroyed during the Civil War, it had soon reasserted itself again.

He spoke of the notable work done by the late Professor Otto Weber and Mme. Marguerite Samuel, for many years residents of New Orleans which reference was generously applauded.

He told of the formation of the New Orleans Choral-Symphony Society, in 1903, out of which came the present Philharmonic Society in 1906.

He paid a tribute to Mr. and Mrs. Harry T. Howard, who had done much for the cause of good music in New Or-

leans, and, in this connection, he also mentioned Mr. J. V. Dugan and Miss Corinne Mayer, the present President of the Philharmonic.

Among the organizations to which he also called attention were the Morning Music Club, of which Victor Despommier is the conductor; Mr. Robert Lawrence's Southern Choral Club; the Polyhymnia Circle, founded by Mrs. Teresa Cannon

attention, and which elicited a warm expression of approval, was when Mr. Freund declared that it was no longer necessary for American students to go abroad for their musical education. His description of the dangers incurred by many, especially by young girls who went to Europe without adequate means or protection, was listened to with absorbed attention.

At the close of the address the applause lasted for several minutes. Mr. Freund was complimented by a number of prominent musicians, and teachers who came forward to shake him by the hand and assure him of their appreciation of the disinterested work he was doing.

### Speaks Before School Children

On Friday afternoon, by special request of the Board of Education of this City, Mr. Freund gave a most interesting talk to the school children, who came from the various schools.

### THE PHILHARMONIC SOCIETY OF NEW ORLEANS

March 30, 1915.

### A RESOLUTION BY THE BOARD OF DIRECTORS of THE PHILHARMONIC SOCIETY.

*Resolved*, That a unanimous vote of thanks and appreciation be given to Mr. John C. Freund for his great kindness in giving to this Society his most interesting, instructive, delightful and enlightening talk on The Independence of Music in America, which only his long personal and intimate knowledge of persons and things musical could have rendered so authoritative; also to convey to Mr. Freund our conviction that his efforts deserve a high place in the Musical Annals of this country as being the best argument for the uplift of Music in America and the keenest appreciation of what America can and has accomplished in this Art.

Signed for the Philharmonic Society:

CORINNE MAYER, President.  
MRS. PHILIP WERLEIN,  
Secretary-Treasurer.

Buckley; the Beethoven Quartet, reorganized in 1912 as the Newcomb string quartet, of which the conductor is René Salomon; the Symphony Orchestra, of which Severin Frank is the director.

He spoke of the fine work being done by the Newcomb School of Music, under the direction of Leon Ryder Maxwell.

### Recalls Gottschalk's Greatness

He reminded the audience that one of the greatest musicians the United States has produced, Louis Moreau Gottschalk, was a native of this city.

One of the features of the address, which was listened to with the closest

He told of the rise and progress of musical knowledge in this country, from the earliest times, and also how the musical industries in this country had developed. He spoke of the value of music in the home and praised the children for having already given the Junior Philharmonic a membership of more than 700.

This address to the children was not only interesting, but instructive.

The school children came in bands, accompanied by their teachers. As one of them declared, Mr. Freund's talk, which lasted not quite an hour, was one of the most informing, illuminating, and, in

deed, uplifting addresses she had ever listened to.

While he was here, Mr. Freund was entertained, at the celebrated Café Antoine, by Philip Werlein. About twenty-five of the most prominent musicians and citizens attended the banquet, which was of a wholly informal character. A number of speeches were made.

At the St. Charles Hotel, Mr. Freund was introduced to Governor Luther E. Hall, who was in the city for several days. The Governor complimented Mr. Freund on the work he was doing, and said that he had, not only read about it, but had heard many people speak of it in terms of warm approval and appreciation.

### Press Endorses Propaganda

The press devoted considerable space to reviewing Mr. Freund's address. The general tone was one of unqualified endorsement and approval.

The *Times-Picayune*, in the course of one of its articles, said:

"Mr. Freund's coming is considered the most important event in the musical history of New Orleans in years. His work is destined to bring America into its own, and take from Europe countless millions, expended over there, by Americans, for years."

The *Daily States*, in the course of an article, said:

"Mr. Freund is a spicy, snappy speaker. Not for a moment does the interest of his audience lag. He used many forceful anecdotes in his lecture, to impress his audience with the one truth, that the future demands American Musicians, singing and playing American compositions, accompanied by American instruments, and appreciated by Americans."

Your correspondent has spoken with a number of persons who heard Mr. Freund, and all were greatly impressed. From the results that will surely follow, there is no question that his visit among us was worth while.

The Newcomb String Quartet, composed of René Salomon, first violin; Adrian Freiche, second violin; Henri Wehrmann, viola and Otto Finck, violoncello, were heard in one of their finest concerts on Monday evening at Gibson Hall, when they gave the Quartet in G major of Haydn; Quartet in A minor (first movement) Schubert and Mozart's Quartet in G major.

The last recital given by the "Saturday Musical Circle" was extremely entertaining. The program was a very fine one and all numbers were splendidly executed and received with hearty applause.

D. B. F.

the neighborhood of \$100,000. The object is merely to conserve the impresario's various enterprises.

### Saint-Saëns Rebukes Weingartner for Signing Manifesto

PARIS, March 6.—Felix Weingartner, who signed the famous manifesto of the ninety-three German intellectuals, wrote a letter to Camille Saint-Saëns recently in which he expressed the hope that the great French composer's article in the *Echo de Paris* had been incorrectly translated, or that some evil writer had used his illustrious name. In reply Saint-Saëns sent his visiting card, inscribed with the words: "I could have replied to you if you had not signed the manifesto that all the world knows."

### Marcella Craft's Triumph with Mrs. Beach at Mount Rubidoux

The Concert Director, M. H. Hanson, received on Monday from Marcella Craft, the American soprano, the following telegram:

"Easter Sunrise Service at Mount Rubidoux proved most impressive. Twelve to fifteen thousand persons were massed on top of the mountain. Sang 'Hear Ye, Israel,' also other music with great appreciation. As Benediction Mrs. Beach's 'Year's at the Spring' was given to her accompaniment. Many hearty expressions of enthusiasm."

## SEMBACH TO BE HEARD IN CONCERT ON COAST

JOHANNES SEMBACH, the noted German tenor, bears the distinction of winning his way into the favor of Metropolitan audiences to a marked extent within the short space of one season. During this, his first season in New York, he has sung such rôles as *Parsifal*, *Siegfried*, *Loge*, *Adolar*, *Florestan*, *Tamino* and *Walther von Stolzing*.

In June Mr. Sembach is to sing *Siegfried* in the Harvard Stadium to over 40,000 persons, after which he is to go to the San Francisco Exposition to give a number of concerts. Next season Mr. Sembach plans to give an extensive concert tour, both before and after the opera season, for which purpose he has placed himself under the management of M. H. Hanson. Next season he is to sing several more rôles, including both *Siegfried* and *Hoffman* in "Tales of Hoffmann."

## METROPOLITAN GIVES "IRIS" BRILLIANT REVIVAL



(c) White Studios

Climax of the Second Act of "Iris" as Revived at Metropolitan Opera House. The Blind Father Curses and Hurls Mud at His Daughter. Adamo Didur, as the "Father," Is Shown with Arms Upraised. Luca Botta, as "Osaka," Appears in the Foreground to the Extreme Left, and Lucrezia Bori, as "Iris," to the Right. Antonio Scotti ("Kyoto") Is Shown on the Steps in the Center of the Picture.

MASCAGNI'S "Iris" was revived at the Metropolitan Opera House on Thursday evening of last week for the reason that the scheduled production of "Prince Igor" entailed more preparation than the time available allowed. Thus what bade fair to be the most significant new operatic event of the season has had perforce to make place for what turns out to be probably the least so. Such a statement challenges no serious controversy, for the status of "Iris" has been fairly well established in New York and fresh acquaintance with the opera uncovers nothing that was not fully patent before. It failed signally to win more than lukewarm interest when brought out during Mascagni's ill-starred visit in 1902, though the mediocrity of its interpreters might reasonably have accounted for a certain measure of its fate at that time.

But it suffered no such handicap when Conried tried to make it palatable in 1908. Here instead of such names as Farneti, Bellatti, Schiavazzi and Navarini appeared Emma Eames, Caruso, Scotti and Journet. As such the performance proved a vastly different matter, but even the allurements of such a quartet were powerless to keep "Iris" afloat for more than three or four hearings given before ever diminishing and coldly indifferent audiences. Before the end of the season it had returned to outer darkness.

### But Original Verdict as to Mediocrity of Mascagni's Opera Remains Unchanged, Despite Eloquence of Toscanini's Conducting and the Efforts of an Admirable Cast—High Honors for Miss Bori in Title Rôle

Why, then, should this work have been substituted for Borodine's opera when so many others dropped from the répertoire during the past five years could have stood rehearing to so much better artistic advantage? Was it thought possible to succeed with it on a second trial as in the case of "Manon Lescaut"? Was it because certain members of the company have to be provided with new rôles? Was it to exhibit the beauties and art of Miss Bori in another Oriental rôle that public taste might be whetted for her *Butterfly*? Or was it that this opera is to Mr. Toscanini an object of inexplicable affection somewhat after the fashion of "La Wally"? We shall presume to answer none of these questions, though they suggest themselves as about the only possible hypotheses to fit the case. Nor shall we, on the other hand, seriously debate the permanence of "Iris" in the Metropolitan répertoire, once the few remaining weeks of the current season are past.

The attitude of the large audience which heard "Iris" last week might have been variously construed. A prolonged

and spontaneous salvo of applause followed the superb climax attained by Mr. Toscanini in the "Hymn to the Sun," but at no other moment thereafter did the opera evoke any such enthusiasm in spite of the dogged persistence of a well-organized claque. After the second act much less applause prevailed than at the close of the first until Miss Bori appeared before the curtain alone, when she was given a sincere and thoroughly deserved ovation. Sufficient diversity of opinion found expression during the entr'actes in regard to the opera. Some thought it very delightful and diverting, others a distasteful and sordid exhibition and a dreary musical ordeal to boot, despite the many pronounced excellences of the representation.

For the present revival the *mise-en-scène* employed in the production of seven years ago has been utilized. Whether touched up or not, it looks sufficiently well, notably in the first act though the snow-capped Fuji towering in the distance is hardly depicted with reasonable accuracy. The sunrise is excellently managed in this as well as the

third act. Would that as much attention were paid to Wagnerian dawns!

#### The Eloquent Toscanini

In point of musical execution, "Iris" is in some respects better favored to-day than when Conried brought it to light. The chief feature of improvement lies, of course, in the conductor. Mr. Toscanini brings to the performance of this score a breadth, an authority, an eloquence, a sense of climax and of color that his predecessor, Spetrino, could not command. He made the "Hymn to the Sun" thrilling in its slowly gathering force and dynamic weight and the climax was glorious. That he could not make the rest of the insufferably tiresome music more absorbing than was the case cannot be laid to any fault of his. He treated the opera as though he loved every bar of it. One wonders whether he really does!

Mme. Eames is remembered as a very pleasing *Iris*. In youth and figure, however, Miss Bori surpasses her. For the rest her impersonation was one of the greatest charm and vocal beauty and she bodied forth the hapless girl in her childlike innocence, her naive wonder over the glamour of the Yoshiwara, the growing homesickness and the uncomprehending horror over her father's violence with that sensitiveness, telling simplicity and genuineness of dramatic instinct that, had she never done anything else, would have stamped her as a singing actress of the first order. The pity is that her ef-

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## METROPOLITAN GIVES "IRIS" BRILLIANT REVIVAL



(c) White Studios

Antonio Scotti as "Kyoto" in Act I of "Iris."

Lucrezia Bori in the Title Rôle, Act I.

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forts should have been expended on a work of so little account.

Mr. Scotti's *Kyoto* won the sincerest praise in 1908 and all that was written of him then is pertinent now. In the depiction of subtle craft and villainy, this artist has no superior. His *Kyoto* is in its way on a par with his *Iago* and his *Scarpia*, which statement should define the full extent of its qualities. Mr. Didur filled Journe's place as the *Blind Father* to good purpose and proved movingly dramatic in the scene of the discovery of *Iris's* departure and the subsequent one wherein he heaves mud and curses upon her.

The present production is about as devoid of true Japanese atmosphere as well could be. For this reason it would be beside the mark to blame Mr. Botta, the *Osaka*, for the obvious Italian traits of his impersonation. It was a very satisfactory portrayal, however, and the tenor did some of the very best singing he has put to his credit since his Metropolitan advent. Mme. Delaunnois gave the *Geisha's* song delightfully and, as *Rag-pickers*, Messrs. Bada and Audisio acquitted themselves adequately. The chorus discharged its terrestrial duties well but its solar utterances were almost persistently below pitch.

### Raw Melodrama by Illica

Orientalism in the opera house was something relatively new under the sun when "Iris" was written in 1898 and so Illica, who cooked up the libretto for Mascagni, felt at liberty to give his inspiration free rein. To a melodramatic idea compact of pornography, violence and sudden death, he therefore supplied a sort of pseudo-mystical background ingeniously figuring, no doubt, that in so doing he raised the crude concoction to a plane of poetic dignity and provided a sugar-coating of exoticism to a tale that the most mediocre Italian mind could readily have devised. For the sake of those whose memory may not reach back over seven years or for such as have not yet had the blissful experience of hearing the work a momentary survey of the story may be in order.

The endeavor to establish a kind of transcendental atmosphere comes at the

start where, with the break of day are heard the multitudinous voices of the sun proclaiming itself the source of light, life, love and all existing things. This pompous exordium being disposed of the more mundane machinery of the piece begins to work. From a charming Japanese cottage fronted by an equally charming Japanese garden emerges *Iris*, the young and beautiful daughter of an impecunious blind man. Her childish innocence is attested by the affection with which she fondles a doll. Presently appear *Osaka*, a dissolute young nobleman, and a crafty and designing wretch *Kyoto*. *Osaka*, inflamed by the visible blandishments of *Iris*, desires her at all costs. Abduction appears to *Kyoto* the only solution of the problem. So, by means of a puppet show and an allegorical ballet he works upon the naive curiosity of the child so well that the kidnapping is consummated without difficulty.

Awakening from a deep sleep to find herself surrounded by the gaudy splendors of the Yoshiwara, *Iris* thinks herself in paradise. *Osaka* appears and presses his suit with an ardor which is quite lost on the girl who has no notion of what his protestations signify. Bored by her childish babbling and her tears *Osaka* urges *Kyoto* to take her home. But the procurer, with an eye to his own profits, determines to make capital of her charms by exhibiting her in his house of vice. As he admits the gaping crowd a wild cry is heard and the blind father, believing the girl has left him voluntarily for a life of shame, appears at the back, casts mud upon her and utters maledictions. *Iris* in terror throws herself into a sewer. By moonlight a crowd of rag-pickers finds her almost lifeless body at some distance from the city and rushes away in fear. In a state of subconsciousness *Iris* seeks vainly to unravel the mystery of her fate. *Osaka*, *Kyoto* and her father address her in their respective "egoisms." The mysterious chorus of the prologue is heard again, light appears and *Iris* is shown mounting amidst a field of rising flowers to take her place in the sun.

### "Symbolistic Gibberish"

For this composite of stupid and sodden yellow melodrama, symbolic gibberish and befuddled mysticism, Mas-

cagni provided music that departs widely from the essentials of "Cavalleria." He refined some of the crudities that are displayed in the latter but became deadly dull in the process. His orchestration is purged of the vulgarities and blatancy that it exhibits in the single work whereby he is famous and his workmanship shows more careful consideration than in the tense little Sicilian tragedy. In the meantime, however, the fire of his native inspiration has uncenemoniously gone out. One seeks vainly in "Iris" for any of that vitality, that dramatic directness or intense force of speech, that spontaneous quality of in-

vention or sincerity with which "Cavalleria" teems, despite its cheapness. The methods are far more studied and sophisticated but the results are correspondingly hollow. Except for a few pages, "Iris" is a monstrous bore.

These oases consist of the prologue, some portions of the first act, a melancholy Japanese Geisha song in the second and the finale. Mascagni had the remarkably good sense to end his opera with the best thing in it, which is the beginning. This "Hymn to the Sun" has become fairly well known dissociated

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## MOVE TO END MUSIC STRIFE IN BUFFALO

### Committee Appointed to Seek Compromise in Orchestral Situation

BUFFALO, N. Y., April 3.—About thirty men and women who have been prominent in the musical activities of Buffalo met in the Hotel Iroquois on March 24 to see if the discord between the Chromatic Club and the Buffalo Orchestral Society could be converted into a workable degree of harmony.

When the meeting had reached a discussion of personalities, Dr. Walter S. Goodale's motion to have the chairman, Hans Schmidt, name a committee to study the strife in Buffalo musical circles and to suggest a compromise, was adopted. The committee shall be composed of an equal number of members from the Philharmonic Singing Society, the Chromatic Club and the Buffalo Orchestral Society.

Much of the discussion at the meeting related to the fitness of John Lund, who is at present the conductor of the Buffalo Orchestral Society.

Mrs. F. Park Lewis stated the relations between the two societies thus: "Last season, as I have gathered the facts, the desire became manifest that Buffalo

should support an orchestra that some day might take a rank with the great symphony orchestras in other cities. Suddenly two associations found out that each was working on the same general plan and each had reached about the same stage. The Chromatic Club didn't agree with the ideas of the Orchestral Society. The Chromatic Club dropped its work, as I understand, after a meeting in December. The Orchestral Society went ahead with its plans and announced four concerts for the season. And the two societies do not pull together."

### Mr. and Mrs. Kelley Play "New England" Symphony in Hamilton, O.

HAMILTON, O., April 5.—An important musical event occurred on March 31 in the form of Edgar Stillman-Kelley's visit to this city as guest of the Unity Club. Mr. Kelley and his wife played the "New England" Symphony in a two-piano arrangement and were loudly applauded by a capacity audience. Later in the evening Mrs. Kelley played her husband's "Ride of Ichabod Crane."

### Weingartner's "Cain and Abel" Has Chemnitz Première

BERLIN, March 6.—Felix von Weingartner's music drama, "Cain and Abel," was produced on another stage for the first time since its première in Darmstadt last Spring at the Municipal Opera in Chemnitz last night, the composer attending. The opera was given enthusiastic applause, Herr Weingartner himself receiving an ovation. O. P. J.

# METROPOLITAN GIVES "IRIS" BRILLIANT REVIVAL

[Continued from page 4]

from its context. It is a really stirring and finely climaxed outburst, one that never fails of its effect on the stage or in the concert hall—and this regardless of the fact that Mascagni got the idea from Boito, and then painted the structural suggestion of the "Mefistofele" prologue in colors scraped largely from the entrance of the gods into Walhalla.

But no sooner was this number out of his system than Mascagni's melodic sense failed him. What an astounding contrast in this respect is "Iris" to "Cavalleria"—a phenomenon that baffles elucidation! The melodies of the maturer work are weak, watery, spineless fragments. For lengthy stretches the music meanders along with a rhythmic sameness and a sluggishness of movement that invite exasperation or slumber. Most of the second act sins in this respect. Characterization, passionate expression, warmth, dramatic eloquence, clarity of design—the score is innocent of these.

#### Frequent Puccini-isms

On the other hand, the hearer will be frequently surprised by the Puccini-isms of Mascagni in his oriental personality. Puccini unquestionably made a profound study of "Iris" before writing "Butterfly" and took his own where he found it. Withal, he invariably improved on the original. The curious harmonic, melodic and other correspondences may be variously construed. Those who recall "Le Villi," however, will not forget the striking foreshadowings of certain characteristic "Cavalleria" passages in Puccini's immature composition; and they who know that "Manon Lescaut" contains the essence of its composer's mannerisms and incidentally bear in mind that it antedated "Iris" by some years can also put two and two together at their leisure—especially after ruminating upon the fact that both had Ponchielli for master. In the sum total of achievements the broader musicianship and greater individuality of Puccini carried off the palm.

To Wagner Mascagni has also helped himself in "Iris." He cannot be dramatic



(c) White Studios

Scene in the Yoshiwara, Act II of "Iris." Left to right: Mr. Scotti, Miss Bori and Mr. Botta.

without quoting "Rheingold" but he lacks the ingenuity to disguise his quotations. All of which brings to mind rather amusingly the phrase of his adulators after

the triumphant launching of "Cavalleria" to the effect that "he had made the people forget Wagner."

As concerns exotic coloring "Iris" falls

immeasurably below "Butterfly." The few feeble splashes of it are insignificant and little more than episodic. They have blown over almost before one is aware of them and form a typical illustration of the trap into which this bait always lures the composer too mediocre to command a firm grasp of his ideas.

HERBERT F. PEYSER.

#### Other opinions of the "Iris" revival:

It was an intelligent and forceful representation of the work that brought out all its best points and that made the composer's intentions all count. It was admirably sung by every one who took part in it; the orchestral part was played with a delicacy, a brilliancy, and an imposing effect in the climaxes that made it assuredly seem something different from what it had ever seemed before.—Richard Aldrich in *The Times*.

The music of "Iris" is very singable, and at times it becomes genuinely beautiful, but it fails for want of clearness of design and for lack of characterization.—W. J. Henderson in *The Sun*.

Not even Mr. Toscanini's genius, though exerted in the stage management as well as in the direction of the music, can put vitality into a lifeless score.—H. E. Krehbiel in *The Tribune*.

As for the music, it has moments of theatrical impressiveness, melodies of effective invention, and it has stretches of tedium that seem endless, particularly in the second act.—Edward Ziegler in *The Herald*.

Mascagni shows in this opera real emotion and temperament and occasionally, at all events, true inspiration.—Maurice Halpenson in *The Staats Zeitung*.

Miss Bori was at all times lovely to look at, and her singing was charming and artistic. She left such a lasting impression on the eye and ear as to lead one to conclude that it is the best thing she has done here.—Pierre V. R. Key in *The World*.

Miss Bori's impersonation of this maiden is one of the loveliest things ever seen or heard at the Metropolitan.—H. T. Finch in *The Evening Post*.

During the last decade Italian composers have learned many lessons, particularly in the use of orchestral color, and the instrumentation of Mascagni's score sounds more meagre and bare now than it did in the past.—Max Smith in *The Press*.

The little Spanish lady, (Miss Bori) never had such a personal triumph here before, not even in "L'Amore dei Tre Re." Scotti alone repeated, and Didur added, each another of the remarkable roles which place these men high in the ranks of eccentric actors. Young Luca Botta, with a positive genius for Mongolian makeup, sang some passionate tenor love songs that compare with anything in latter-day Italian opera repertoire.—W. B. Chase in *The Evening Sun*.

## NEW GRAND OPERA PLAN IN BALTIMORE

### Melamet Class Forming Company to Give Works in English—Composers' Night

BALTIMORE, April 2.—The annual Lenten concert, given under the auspices of the Melamet Opera Class, David S. Melamet, conductor, at Lehmann Hall on Monday evening, fitted appropriately into the penitential season, as the Mozart "Requiem" and the Rossini "Stabat Mater" comprised the program. The expressive spirit imbued in these works was truly revealed both by the chorus and in the individual solo numbers. Mr. Melamet has trained his singers, who represent a large number of his vocal pupils, to a fine degree of tonal efficiency and the purity of their work was much admired by the large audience. Ida Shaw, soprano, Adele Shaefer, alto, George Pickering, tenor Harry Gerhold, baritone and Fuller Fleet, bass, were the soloists in the "Requiem." Those who contributed solo effects in the "Stabat Mater" were: Julia Siems, Elsa Mel-

met, Minna Adt, Anna G. Baugher, Margaret Kennard, Mrs. Henry Franklin, Agnes McWirtre, Cornelia Burns, Charles Henry, John F. Osbourne, H. Gerhold, R. F. Fleet, and William Burkheimer.

The Melamet Opera Class is ambitious in its plans and contemplates forming what is to be known as the Baltimore Grand Opera Company, an organization which is to be made up of local talent alone and which hopes to inspire higher tastes and desires for good music in the community. Performances of grand opera in the vernacular are promised by this organization in the near future and definite plans will soon be announced.

The Florestan Club gave an interesting manuscript night, at which works written by members were given ideal presentations. A quartet for piano and strings, composed by John Itzel, proved to be a composition of classic proportions as to its form and the thematic contents held much melodic and harmonic treatment that was arresting. A sonata for flute and piano, by Wilberforce G. Owst, is written in strict form and is flowing in melodic outline which gave delight to the listeners. A group of songs by Ferdinand Kuehn were of real interest and show that the young composer is versed in this style of composition. At the Composer's Night, which was given the week previous at the Club, several numbers of interest were heard. Among these were a cycle of songs by Adelin Fermin, vocal instructor at the Peabody Conservatory, and a song by Walter Townsend. F. C. B.

### Intense Interest at Cornell in Eva Gauthier's Malay Songs

Eva Gauthier, the singer of Javanese and Malay songs, was the object of a marked demonstration at her recent concert at Cornell University, Ithaca, on Saturday evening, March 20. Because of an insistent demand she accepted an invitation to remain over the week-end. The following day she was asked to the Men's Mess, where she answered any questions put to her about the Orient, where she lived so long. That evening she spoke to the Town and Gown Club, which includes professors of the university and various townspeople.

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THE Barrère Ensemble is at present engaged upon a transcontinental tour of three months' duration. In a single week it numbers five re-engagements. For the season to come it is scheduled for an extended tour of the South and Middle West during October and November. Dates are now closing.

#### Report of a Recent Re-Appearance

Cincinnati Commercial Tribune, March 28th, 1915.—It is doubtful if the walls of the auditorium of the Woman's Club ever rang to more spontaneous and enthusiastic applause than they did last Saturday evening when the Barrère Ensemble gave its second concert in Cincinnati. Several important features were noted—a much larger audience than the first concert last year, and an immeasurably more enthusiastic one.

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## The Saslavsky String Quartet

Alexander Saslavsky, - 1st Violin  
Nathaniel Finkelstein, 2nd Violin  
Hans Weissman, - - - - Viola  
Jacques Renaud, - - Violoncello

**I**N point of equipment and personnel there is no string quartet before the public to-day better endowed than the organization which the eminent first violin and assistant conductor of the New York Symphony Orchestra, Mr. Alexander Saslavsky, has gathered unto himself. Each is a proved solo artist, each is a high ranking member of the same virtuoso orchestra, and all meet daily in that co-operation which yields best those qualities of mutual understanding, oneness of purpose and concentration so essential to really superlative ensemble playing. The Quartet will make tours during October, January and February of the coming season. As these are obliged to be of limited duration, early application is desirable.

#### New York Sun

This organization has had a rapid and merited growth among local chamber music bodies and last night an appreciative audience nearly filled Aeolian Hall.

#### New York Times

The Saslavsky Quartet numbers were played with a taste and intelligence which gave much pleasure to the audience.

#### New York World

Such chamber music as that presented by the Saslavsky String Quartet is always welcome. Though not so well known as some of the older string organizations, it commands the respectful attention of connoisseurs.

#### New York Herald

This Quartet is one of the best local musical organizations. In tone and in ensemble playing its work was excellent.

## Trio de Lutèce

George Barrère, - - - - Flute  
Carlos Salzedo, - - - - Harp  
Paul Kefer, - - - - 'Cello

**A**n organization numbering three artists of admittedly the highest rank, in an extremely novel combination. It needed but a single New York concert to establish it as "the chamber music sensation." It needed but a single hearing in London to repeat its New York vogue; and it needed but two tours during the present season to create a country-wide demand. The Trio de Lutèce will tour during March, April and May, of 1916.

#### New York Tribune

The Trio played most charmingly, while each artist had a solo number. An audience of large size was present, testifying to the interest felt by the public in the more esoteric fields of music.

#### London Morning Post

An unusual combination is represented by the Trio de Lutèce, but the fact that it is unconventional is in no way detrimental. The instrumental arrangement is distinc-



tive, and as the instruments are in the hands of artists, the resulting concert is highly attractive. The Trio is entitled to be heard here again, and frequently.

#### Kansas City Times

The concert of the Trio de Lutèce was one of the most refreshing given here in a long time. It may have been the variety of it, the briefness of the numbers or the amiable lightness of spirit of the musicians. At any rate the refreshment of it was not due to any concession to popular taste by the lowering of standards. The program was quite unassumingly classical. Mr. Fritschy's confidence in bringing this splendid novelty among musical attractions to Kansas City was confirmed by the audience which filled the Schubert Theatre.

# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Certain "artistic collisions" between certain noted conductors and certain noted artists of the Metropolitan gave Signor Giulio Gatti-Casazza an opportunity, in his quiet, amiable, but decisive way, to further establish the authority of the conductor and to make it understood by the artists, the chorus, the stage management, as well as the orchestra, that they must all bow to the conductor—that, indeed, his authority is supreme.

Now you have no idea how much this has had to do with the splendid *ensemble* which has been, to my thinking, one of the most notable characteristics of the performances at our great opera house, since Signor Gatti became the sole responsible director.

It is not merely with works in the regular répertoire, but more particularly with the revival of old and the production of new works that first performances have gone with such smoothness and perfection, as was, in former times, secured only after several repetitions.

This can best be appreciated by those who have witnessed first nights, even in the leading opera houses in Europe, where the pleasure, as well as interest, was marred by the constant shouting of the prompter and the interminable delays between the acts, so that it was no uncommon thing for a *première* in one of these opera houses abroad to end in the early morning hours.

This smoothness of production, which has contributed so greatly to the proper understanding of the works produced, has resulted from the gradual introduction of the discipline which, in former years, was sadly lacking on the Metropolitan stage, and for this we owe, as we do in many other ways, a debt to the distinguished and sincerely artistic head of the Metropolitan forces.

It was he, as well as his great Italian conductor, Arturo Toscanini, who finally brought order out of the chaos that existed under the rule of his predecessors. This meant that all employed, from the humblest chorus girl up to the most distinguished artist, had to work for the *ensemble* and not for any individual success.

Under the consulships, in ooden days, of Mapleson and of Maretzki, then later on of Grau, of Abbey, of Conried, and even under the dual management of Dippel and Gatti, we had what was called the Reign of the Great Prime Donne. They fixed things to suit themselves. Each worked for her individual success, whether her name was Patti, or Lucca, or Gerster, or Lilli Lehmann, or Nordica or Eames.

They informed the conductor of the cuts that they were accustomed to, just as they informed the stage manager where they proposed to stand, and where they proposed to go.

They had their good friends on the press, who chronicled their individual successes—which was really all they cared for.

As for how the opera went as a whole they were not concerned.

The conductor was plainly told to do their bidding and to conduct the various episodes in which they were concerned according to their individual temperament. He was told to transpose up or down, as they felt inclined, or their ho-hum. Indeed, everything was to their imperial wishes.

And anything to say; they the manager bowed be-

fore them, as did the eminently respectable, wealthy members of the directorate.

The result was that while certain rôles were brilliantly sung the *ensemble* often suffered terribly, and singers in the minor rôles found themselves at a serious disadvantage. They were virtually told to "go way back and sit down."

Only with some of the more distinguished tenors and baritones was any such license permitted. On the whole, the men were more reasonable, though there were some notable exceptions.

Accompanying this condition various customs grew up. The artists received their friends in their dressing rooms and on the stage, which often greatly embarrassed the scene shifters and others in their work. Leading society men and musicians had the entrée at the stage door. In fact, some of the worst features of the European operatic situation were repeated on the stage of the Metropolitan.

Gradually Signor Gatti, against much opposition, reduced order out of this chaos, till, at the beginning of this season, he formulated rules for the proper, orderly conduct of the stage, to clear it of all who were not necessary to the production. He cleared it even of those who were not necessary to the particular act, or even scene in progress. He restricted the influx of strangers and others to the dressing rooms of the artists, abolished the practice of flowers being handed over the footlights, which had become a practice extravagant to the friends of the artists, to the artists themselves and to the management. Indeed, it had developed into an abuse.

The last battle to be fought was the establishment of the supremacy of the conductor, who, after all, is held responsible by the critics as well as the public for the general, conscientious interpretation of the work as a whole.

So, as I said, among the many debts of gratitude which the opera-going and opera-loving public owes to Signor Gatti, this final one is, by no means, the least.

\* \* \*

It has, no doubt, often occurred to many, where do the opera houses get their supply, especially of young tenors.

An opera house like the Metropolitan, naturally, will draw its supply from the foreign opera houses, for we have not yet developed a sufficient appreciation of our own talented young singers to give them the same opportunity that they can have in France, Italy and Germany.

Here the interesting question arises: Where do the opera houses abroad get their supply of young tenors from which we, in turn, draw our supply? Thus we come upon a very interesting condition which exists, particularly in Italy, a country where there are many beautiful voices.

By the bye—some people believe that the beautiful voices in Italy are the result of the climate. It may be of interest to know that the *bel canto* of the Italian singer is the result of an inherited throat training. The Italians sing naturally, especially in the South. They sing at their work, much of which is done in the streets, in front of their stores and homes. They do not sing the classics, but they do sing their folk songs and the arias from the old Italian operas, which every gamin can whistle correctly.

This, with their moderate diet, which includes little meat, little beer, few intoxicants, but a generous supply of farinaceous food, of green vegetables, with their red wine—for white wine is comparatively rare and expensive—has produced what one almost might call a race of singers.

You hear some wonderful voices in the streets, especially in Naples, often to a villainous accompaniment of violins; and it is from the ranks of these that most of the great singers have come.

When a voice of exceptional beauty, quality and strength is discovered, often in the person of some poor devil who is almost without a rag to his back, he is taken in hand by an enterprising speculator, who secures for him some rudimentary education, as well as tuition, from some old teacher who is willing to work for little.

To pay the young man's expenses the speculator advances ten lire a day, or two dollars in American money. For this money, which to the young singer at the time is a fortune, for it means at least one decent meal a day, he is expected to work hard, to clothe himself, feed himself and also pay for his tuition.

When the young aspirant for fame is fairly on the way and filled with hope and gratitude to his protector, the speculator, a wary gentleman, for his continued advance of ten lire a day, which is paid daily and never two days at a time, secures a rock-ribbed contract by which he is to receive from 33 to 40

per cent. of all the singer earns for the rest of his life.

As the speculator is exceedingly cautious with regard to his investment, and as he, more or less, controls the opportunities under which the young gentleman will presently make a *début*, he rarely makes a mistake or suffers a loss.

So, in the course of time, he has quite a number of singers earning for him a very handsome income.

There has been more than one tenor at the Metropolitan who has been paying for his first chance a large part of his salary to the speculator who first took him in hand in his beautiful Italy. Indeed, it has been currently reported that Enrico Caruso himself was "chaperoned" in this way, and later, when he was beginning to enter upon his career of world-wide success, compromised with his original Maecenas for no less a sum than 150,000 lire.

\* \* \*

Every now and then you will hear somebody of the coldly academic turn of mind tell you that all efforts to secure even justice for the American composer are more or less "grotesque," and that if the American composer has any ability he will find his own.

Whether he does so after he is in the grave they do not tell you.

However, a number of events have recently happened which will go far to show that the work being done to secure the American composer a hearing is bearing considerable fruit.

Besides the fact that many of the foreign artists now put compositions by Americans on their regular programs, which they never did before; besides the fact that compositions by Americans are occasionally produced, now, by leading symphonic conductors; besides the fact that prominent organizations, like the Commonwealth Club of Philadelphia, give entire programs of music by American composers; besides the fact that enterprising singers, like Percy Hems and others, are doing the same thing, it comes to my ears that two singers of the highest distinction, namely, Maria Gay and Zenatello, who are to make a long concert tour of this country next season, are now engaged in studying up for their repertoire a number of songs by American composers.

This they never would have thought of even two years ago, when each one of them would have sung something from their regular operatic repertoire, interspersed, possibly, with some Italian songs, maybe a French song or two, and possibly a German Lied or two, but there would have been nothing by an American composer.

It does not follow, of course, that even the best operatic artists are the best interpreters of a ballad. As I write this I am reminded of a record I heard, recently, made by Enrico Caruso, of Tosti's "Good-Bye." Now I have heard this particular song sung with much feeling and beauty of tone by singers of only average reputation. It made a great appeal, for they appreciated the sentiment of the song and tempered the volume of tone accordingly.

Now, as our dear Caruso sings it—and if you doubt me get the record—he must have been in Pittsburgh, while his love was on the other side of the Alleghenies, in Altoona, when he said "Good-Bye" to her. He certainly uses a volume of tone at the close of that song which is more suggestive of a shout of triumph at the parting from somebody who is at a safe distance than it is suggestive of a grief-stricken soul, bidding farewell to its soul-mate.

\* \* \*

Before I, temporarily, say "Good-Bye" to the subject of the American composer, let me call attention to the fact that while the Sunday night concerts at the Metropolitan are supposed to be of a more or less popular character, I am not aware of a work of importance by an American composer having been produced there.

I put this up to the distinguished conductors who have this matter in hand, and I also desire politely to draw to it the attention of my distinguished friend, Signor Gatti-Casazza himself.

Now and then, of course, some of the soloists, engaged for the occasion, may play something which they think is by an American composer; occasionally, also, one of the singers will venture something by an American as an encore; but an opera house that prides itself upon its cosmopolitan character, and which has done the American composer the honor to produce an opera by an American, and even an opera in English, should surely recognize him on an occasion where the music lovers who cannot come during the week are glad to assemble.

\* \* \*

The Aborns, with a company recruited from some of the members of the former

Century Opera Company, are at it again, on the road, and, I am glad to say, appear to be meeting with considerable success.

Did you know, by the bye, that the principal backer of the Aborns is a multimillionaire in the real estate business, by the name of Felix Isman? This gentleman, who has made a large fortune by successful operations in real estate, and owns blocks here and skyscrapers there, is much interested in music.

Curious—isn't it?—what a peculiar attraction operatic and theatrical ventures have for some of our hardest headed and most successful business men. It is the lure of the footlights, and, I suppose, too, it is the natural desire to get rid of some of the money that they have made in business, so that they may not die of financial apoplexy, which is, perhaps, the main reason why Carnegie and Rockefeller employ all their spare time in giving away their accumulations which, unfortunately, accumulate faster, it seems, than they can give them away.

\* \* \*

Several good people whose principal diversion is going to the opera, recently foregathered. One of them, a lady, referred to the extraordinarily beautiful singing of Frieda Hempel, the other night, in Mozart's "Magic Flute," and particularly praised her wonderful power of vocalization. She said that she thought, as a Mozart singer, Miss Hempel was unexcelled, and, at the same time, expressed her regret that Miss Hempel had not had full justice done her either by the public or the press this season.

Now, I can go back and remember that this particular song of the *Queen of the Night*, with its particularly difficult coloratura was the great song of the late Ilma di Murska. She electrified New York, over thirty years ago, with this song, as she had electrified London and Paris and Berlin with it.

Di Murska was an extraordinary character, and, probably, one of the first singers to introduce the art of enameling the face into New York City. Thus she managed, even when well on in years, to preserve an immaculate complexion and a youthful appearance. The complexion lasted even when the voice gave out.

With regard to Miss Hempel, however, while I fully agree with all that can be said in praise of her singing, I know that there are some experienced authorities who believe that she would excel still more as a lyric singer, and that that is really her *métier*. Anyway, she is a notable, charming and distinguished member of the Metropolitan forces.

\* \* \*

The other night Alfred Hertz and his wife, with Dr. Carter S. Cole, the distinguished surgeon, were, with other guests, during dinner in a private house, entertained by a remarkable demonstration of the new Vocalion phonograph, recently brought out by the Aeolian Company. The demonstration was made, in combination with a Steinway-Pianola, by a young gentleman by the name of O'Brian, who represented the Aeolian Company.

He used these mechanical instruments with such musicianly skill as to bring out the warmest commendation from the guests.

Later, however, this resolved itself into a most interesting discussion as to whether the various new inventions by which a person may regulate, not only the Steinway-Pianola, but the Vocalion, were in the interest of musical knowledge and culture, or not.

Mr. Hertz seemed inclined to think that after the record was made by a player or singer it should stay at that, and that rather dire results were sure to follow when some musically inexperienced person undertook to accelerate or retard the tempo or to increase or diminish the volume of tone, or to make all kinds of bizarre effects.

How, in a word, could you improve upon Caruso's singing, when he had once made the record?

Some intelligent, and, indeed, convincing answers were made to Mr. Hertz's argument.

In the first place, with regard to the singers' records, it was claimed, and with justice, that these, especially in the case of some of the tenors have been made with a large volume of tone, so as to secure great distinctness, and, consequently, that a person with good musical feeling might really improve, not on Caruso's singing, but on the record of Caruso's singing.

Then, again, it was possible for a person of musically knowledge to take the interpretation of a piano piece by an artist and modulate it just in the same way that it could be said that no two pianists ever play any composition, even

[Continued on next page]

## MEPHISTO'S MUSINGS

[Continued from page 7]

by the greatest master, the same way. And in this connection it should be remembered that through the work, not merely of the music teachers, but of the various artists, concert, operatic, of the various symphonic and other instrumental organizations, the number of people who are acquiring what might be called musical taste, knowledge and appreciation, even if they lack the power to sing or play an instrument, is constantly increasing.

Thus it seemed, in answer to Mr. Hertz's objection, that there is an opportunity for such persons to use the various appliances which the Aeolian Company and other concerns which manufacture these mechanical instruments have recently introduced.

\* \* \*

Mike Donovan, the big six-foot-two policeman who stands on a crossing near Forty-second Street, saw a small crowd collecting on the sidewalk. Not wanting to leave his post, for he was regulating traffic, he yelled to the crowd to "disperse!" But the crowd grew. So he yelled even louder, "Disperse!" Finally he went up and "dispersed" it personally, as a roar of laughter greeted the last sally of a story teller, who was entertaining a number of his friends and others who had collected to listen to his eloquence.

Who do you suppose was the story teller?

Why that sweet, lovable pedagogue and pianist, Alexander Lambert.



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One of the stories that Lambert was telling related to Reisenauer, the pianist whom you remember in this country. Lambert told how Reisenauer, being out in the Caucasus, came to a certain town and gave a piano recital. Piece after piece was received in absolute silence. At the close the audience "dispersed" without a murmur or a snicker.

When Reisenauer afterwards complained to the big Cossack who ruled the town that he could not understand the action of the audience, that he was accustomed to have people applaud him and to cry "Encore!" or "Bis!" stamp their feet and make a great disturbance, the big Cossack who ruled the town said:

"This is the first piano recital that they have ever listened to. However, you are to give another to-morrow night, and I will explain to them what they ought to do."

Judge of Reisenauer's astonishment, related Lambert, when the moment he appeared on the platform, and before he could play a single note, the whole audience rose, applauded, shouted "Encore!" "Bis!" stamped their feet, clapped their hands for several minutes and raised an awful dust.

When Reisenauer rose from his piano stool and bowed, the whole audience rose too and bowed back.

Then Reisenauer gave the recital, which again, as before, ended in—absolute silence!

This is the story that held up Fifth Avenue and caused the big Irish policeman to order the crowd to "Disperse!"

Your  
MEPHISTO.

## KREISLER PLAYS FINAL RECITAL IN NEW YORK

Huge Audience Attends Violinist's Farewell Performance of Season and Hears Him at His Best

In the size of last Saturday afternoon's audience at Carnegie Hall there was nothing to indicate the effect of the severest snowstorm of the year. Fritz Kreisler was a sufficiently potent attraction to discount conditions of weather that might well have daunted any concertgoer. This was his final New York recital of the season, and it was played before an audience that occupied every seat in the auditorium. The violinist was at his best, and when that is said in his case the pinnacle of laudation upon violinistic achievement is reached.

Mr. Kreisler's predilection for the inclusion of Bach music on his programs is a matter for gratification. His Bach numbers last Saturday were the Suite in E Minor and the Adagio and Fugue in G Minor, for violin alone, and they were given with the breadth and nobility characteristic both of the music and the player.

The matchless beauty of Kreisler's tone and finish of his execution were likewise impressively revealed in the Viotti Concerto in A Minor, in which the performance of the slow movement was something to cherish long in memory. Kreisler's own brilliant Introduction and Scherzo, for violin alone; the Paganini-Kreisler Prelude and Allegro, the Wagner-Wilhelmj "Siegfried" Paraphrase and three Paganini-Kreisler caprices were played with the consummate musicianship for which this violinist's name has come to be synonymous. The audience stormed its appreciation at every opportunity and succeeded in persuading the violinist to continue playing for at least half an hour after his regular program had been completed.

A fine Easter program was given at Trinity Lutheran Church, Washington, D. C., by John S. Thiemeyer, organist and choirmaster, assisted by Mrs. H. Schneider, soprano; Herman Hoffman, violinist; Fritz Mueller, cellist, and Walter F. Smith, horn soloist.

Mme. Bianca Randall will give a recital in Elks' Auditorium, Winston-Salem, N. C., Tuesday, April 13, under the auspices of the musical department of Salem Female Academy.

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¶ Of the above points thirty-five are educational institutions.

¶ In Brooklyn a Series of three concerts has been given for the past four years, and in Philadelphia for the past two years. The Quartet has visited the Pacific Coast three times, and has given ten performances in San Francisco, three in Los Angeles and Sacramento, two in Berkeley, Pasadena, Fresno, Portland, Ore., Seattle, Tacoma and Palo Alto, and one in San Diego, Redlands, San Jose, Riverside, Oakland, Spokane, Victoria and Vancouver.

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## CLOSES ST. PAUL'S SYMPHONY SERIES

Minneapolis Orchestra Concerts Have Been Highly Successful  
—A Local Soloist

ST. PAUL, March 29.—The eighth and final concert by the Minneapolis Symphony Orchestra in the series arranged by the St. Paul Institute was played in the St. Paul Auditorium Thursday evening. The enthusiasm displayed marked the audience's sincere enjoyment from a purely musical standpoint, but it was not the voice of civic pride that spoke, the latter fact being naturally incidental to the loss of St. Paul's own symphony orchestra. There was not a soloist of great renown, yet the audience numbered about 2,000, and it is doubtful if any concert of the season has been more satisfying to the student of the times as an expression of growing appreciation of music for itself.

The program was devoted entirely to Beethoven and Brahms. After the "Leonore" Overture came the Brahms C Minor Symphony, No. 1, in the performance of which Conductor Oberhoffer and his men were at their best.

George Klass, a resident of St. Paul, assistant concertmaster of the Minneapolis Orchestra and a solo artist of distinction, played the Beethoven Concerto with appropriate and communicative spirit.

The closing of the season brings from local Manager E. A. Stein the statement that the St. Paul series of orchestral concerts has been successful from the managerial standpoint—so much so that a more extended series is contemplated for 1915-1916.

Mr. Stein also announces the sale of the \$12,000 library of the late St. Paul orchestra under conditions bespeaking a hopeful outlook in Detroit. Dr. and Mrs. E. Adlington Newman, of that city, were the purchasers and the donors to the Detroit association of this valuable accumulation of eight years.

A very gratifying reception was accorded Georg Glass on the occasion of his appearance in joint recital with Clara Williams, soprano, at the First M. E. Church within the week. Beethoven and Tschaikowsky were the composers represented on the violinists' part of the program. Miss Williams sang Handel's "Lusinghe piu care," Mozart's "Voi che sapete," Schumann's "Der Nussbaum," Brahms's "Meine Liebe ist grün," two old French songs and two by Delibes, and a final group of Campbell-Tipton's "A Spirit Flower," Chamindale's "The Silver Ring," Cadman's "I hear a thrush at eve," Harriet Ware's "Boat Song" and Woodman's "A Birthday." Franklyn Kruger was the accompanist. Gounod's "Ave Maria," for voice, violin, organ and piano, brought Leland Morgan into an ensemble which was received with hearty applause.

F. L. C. B.

**Write Special Music for Anniversary of Organists' Club**

PHILADELPHIA, March 29.—One of the novel features in connection with the celebration of the twenty-fifth anniversary of the American Organ Players' Club will be the choral and organ service for which all the music has been especially composed.



## REINALD WERRENRATH

A full-fledged artist, one who, in vocal technique and interpretative art can undergo the test of the closest scrutiny and still emerge triumphant.—Harry B. Loeb in the New Orleans Item, March 19, 1915.

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## DUDLEY BUCK

## "SCHUMANN-HEINK DAY" AT SAN DIEGO EXPOSITION



Part of the Crowd that Witnessed the Schumann-Heink Celebration. In the Background on the Left Is the San Joaquin Valley Building

SAN DIEGO, CAL., March 25.—A gala day at the Panama-California Exposition was Monday, March 22, the day which had been set aside by exposition officials on which to pay honor to our dearly beloved Mme. Schumann-Heink, whose country home is only a few miles distant, at Grossmont.

As the guest of the exposition Mme. Schumann-Heink was piloted by President G. A. Davidson and a company of exposition guards through the grounds and the buildings. Mme. Schumann-Heink was as enthusiastic as a child in her enjoyment of everything, and in fact the famous diva enjoyed a day of real play. She was rolled about the grounds in the president's private car and many times chose to walk from one building to another. In company with her were her daughter, Marie Schumann-Heink, and her son, Hans Schumann-Heink and his wife and William Gross, for whom Grossmont, the mountain home of the singer, is named.

The feature of the day was the gathering at 3:30 p. m. of over 6,000 school children before the great outdoor organ. The guests, together with President Davidson and Mayor O'Neill, were seated on the great platform.

Duncan McKinnon, city superintendent of schools, was largely responsible for the success of the affair. President Davidson made the address of welcome on behalf of the Exposition and Mayor O'Neill welcomed Mme. Schumann-Heink in the name of the city and pre-



Mme. Schumann-Heink and the Two Children Who Presented Her with Baskets of Flowers. The Larger Child Is the Daughter of the Mayor of San Diego

sented her with a miniature scroll which named the singer as an honorary citizen of San Diego. The mayor's little girl and another tiny child from Kern County stepped forward and presented "Madame" with baskets of flowers, the one offering those garnered in San Diego and the other wild flowers picked by the children of Kern County.

Dr. Humphrey J. Stewart presided at the great organ. At 3:30 the organ struck up "America" and the great contralto stood and sang with the children, who at the same time kept their handkerchiefs a-flutter in the air, waving their love and respect to the singer and to the American flag which she held in her arms. Other songs were sung and at the close of the half hour of music the children, who were also the invited guests of the Exposition, were told they might take possession of the grounds, the Isthmus and everything they saw. The announcement fell silently upon the mass of children who had not had half their fill of gazing at Mme. Schumann-Heink.

### To Give Concert for Children

After requests from every side for a song from Mme. Schumann-Heink the latter instructed one of the officials to announce that next June she will give to the school children of San Diego a free concert at the Exposition grounds.

At the suggestion of Duncan McKinnon the children responded with three of the loudest cheers ever heard. The shrill voices of the little ones rang out over the entire grounds and echoed between the buildings. Mme. Schumann-Heink's beautiful smile showed her appreciation.

But this was not all. The day closed with a brilliant dinner party at Café Cristobal. A round table which seated about fifty persons was the center of attraction that night in the café. Mrs. G. A. Davidson, wife of President David-

son, presided here. Mrs. Davidson is a beautiful woman and she and Mme. Schumann-Heink as well as the other prominent women present made a brilliant picture in their elaborate gowns. Marie Schumann-Heink was pronounced the most graceful dancer of the evening.

A discouragingly small audience greeted the appearance here Sunday evening, March 21, of the Brahms's Quintet of Los Angeles. Throughout a splendid program the quintet and others with them maintained an artistic and intellectual standard. The fact that it was Sunday night and many musicians were busy with their choirs is undoubtedly largely to blame for the small attendance, but in San Diego, as in many other cities of its size, unless an artist is brought here by a large organization which guarantees the house even some of the best talent is apt to be welcomed by few.

The personnel of the quintet includes Oscar Seiling, solo violinist, and pupil of Joachim; Axel Simonson, solo 'cellist; Rudolf Kopf, violist; Louis Rovinsky, violinist, and Homer Grunn, composer-pianist. With the quintet were Anthony Carlson, baritone, and Mme. Louise Rieger, coloratura soprano. The entire program was charming, with special emphasis upon the work of Oscar Seiling and Axel Simonson.

"The Mendicant," an opera written by two prominent San Diegans, is to be given here in June. Clarence Bowers, known here as a choir director, organist, teacher of harmony and theory and as the head of the department of music at the local high school, is the composer of the music. Dr. D. D. Whedon, one of the most prominent physicians of the city, and one time music critic on a number of Eastern papers, is the author of the libretto. The presentation in June will be as a benefit for the Popular Symphony Orchestra, Chesley Mills, conductor. Chosen for the leading rôles are William Frederic Reyer, tenor; Mrs. L. L. Rowan, contralto; Mr. and Mrs. Otto Jeancon and B. A. Baker, bass.

R. M. D.

Arthur Bodansky, who is to succeed Alfred Hertz at the Metropolitan, has made an artistic success of a production of Hans Pfitzner's "Der arme Heinrich" at the Mannheim Municipal Opera.

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# Mme. SCHUMANN-HEINK

**"THE IDOL OF MUSIC LOVERS"—*Los Angeles Examiner***

"All her former charm is there and her song and smile thrill."—*Los Angeles Daily Times*.

"Given an ovation that was unprecedented in the musical history of the city."—*Los Angeles Tribune*.



"Was in superb voice and rendered a program which was a delight."—*Los Angeles Herald*.

"Given an ovation that will live long in memory."—*Los Angeles Express*.

## The Los Angeles Critics Write of Her Triumph

(*Los Angeles Examiner*, March 19, 1915.)

Mme. Schumann-Heink, in all the generous amplitude of massive maternalism, unaffectedly garbed in a simple white frock with a bunch of scarlet posies at her belt, her honest, not carven smile on her face, was the idol of the order of True Lovers of Music yesterday afternoon at Trinity.

It was not at all a flippant audience; solidity, sobriety of raiment, elderly in atmosphere, intensely admiring; just such an audience as maturity of achievement required. Schumann-Heink was at her ultimate of graciousness, and of infinite variety. She sang from Beethoven and with dignity jumped to Richard Strauss; she vibrated with the throbbing drama of "The Erlking" and chuckled two comic songs, "Mutter und der Wiege" and "Spinnerliedchen."

Her voice was entirely adequate, often superlatively beautiful, both in schooling and expression; possibly in the excessive demands of the "Erlking" score it wavered once or twice, but if it did it was a trifle of inconsequence compared with the wealth of loveliness of melody she poured lavishly into the minds of her auditors. Her interminable capacity of variety, her flexibility of both mind and tone remain her reasons for absolute command of her public.

For citation, her first number was "My Heart Ever Faithful," wherein Bach expressed unreasoning pietic devotion, unquestioning zeal of religious fervor; it is not an appealing composition beyond its academic excellence, but the diva gave it life and warmth, and beauty of personality. With Beethoven's "Ich Liebe Dich" her expansive temperament had more pleasing results, and in the Spring aria of "Samson et Delila" which she sang in French, there was dramatic power mingled with the florescence of the Meyerbeerian fondness for decorative detail.

While the "Erlking" may be regarded as her tour de force, and was probably the one number which gave the audience what it came principally to hear, to the layman's ear, the Strauss number, "Traum durch die Dammerung," was the purest in lyrical quality. . . . This number stirred some of us more than all the remainder of the program—except one.

This was "Heimweh," by Hugo Wolf. What the words meant (it was sung in German) I have no idea, but as Schumann-Heink approached the climax she grew and rayed like a personification, and at the final note she was the most vitally dominant statue of Germany ever looked at, and more expressive than any ever chiselled.

A very beautiful selection was "Dawn in the Desert," a composition by Gertrude Ross, the very talented accompanist. It was thoroughly modern in its construction, vividly picturesque, and was sung with a voice that was enlightened by eyes that had seen whereof the song was written.

(*Los Angeles Daily Times*, March 19, 1915.)

If the outbreak of the war and the events of the ensuing months have written some notes of greater sadness into the character of Schumann-Heink, they

have not robbed her of that joyousness which only she knows how to radiate in her lighter moods.

If the gray of ashes has crept a little further into her hair, the fire of her interpretations has lost none of its brightness. If a few more tears have left their furrows on her cheeks, her smile is the same unquenchable soul smile, the same sparkle of wholehearted gaiety, which sends her listeners away happier for having seen it. If her voice is not refinedly perfect, like carved ivory, it is big, human and true.

Her artistry lacks none of its pristine vividness. There is a more telling note of pathos in her songs of tragedy. Her voice beat against the bars of death like the wings of a caged bird in her "Cry of Rachel." Her grief-stricken "Heimweh," which song was probably nearer to her heart than any on her program, rose to an apotheosis of longing for her "Deutschland" at the close.

All those little tricks of vocalism were there, such as sustaining a tone, almost beyond the range of human belief, and then slipping down over a vast gulf to the next. The most striking was in her familiar "Ariosa," from "The Prophet."

Then also there were those delightful mannerisms of expression and gesture, which never fail to win her an extra round of applause, and start handkerchiefs waving. Songs like "Die Forelle," "Mutter und der Wiege," "Spinnerliedchen," and "Good Morning, Sue," were excellent mediums for the display of those happy little eccentricities. Her treatment of the "Erlking" is always one of the best examples of her dramatic power, which she knows how to use with such effectiveness in delineating the phlegmatic father, the pleading child and the grawsome specter. It may not have been quite as grippingly vivid as usual at the end, but it was well conceived none the less.

What a change of mood there was to the twilight and peace of "Traum durch die Dammerung." Her "Träume" also was a far away poetic vision of the breathless fire of the second act of "Tristan and Isolde."

Then for an encore to the first group she gave that favorite "My Heart at Thy Sweet Voice," from "Samson and Delilah," with its voluptuous loveliness. Her encore to the second group was "Der Lenz," by Hildach.

She opened her third group with Gertrude Ross' "Dawn on the Desert," one of the local artist's most interesting and popular compositions. The despairing "Cry of Rachel" followed; then that charming bit of old Erin, "Irish Lovesongs"; then "Down in the Forest," with its opportunities for fine shading effects, and finally "Good Morning, Sue." Then just for good luck and at special request she presented her audience with "Stille Nacht, Heilige Nacht" and "The Rosary."

Gertrude Ross scored a triumph in her accompaniments. She rendered the difficult passages of the songs ably and effectively. She was ever alert to the varying moods of the singer, and followed them with satisfying precision, which in the case of an artist like Schumann-Heink is no easy task. The audience warmly demonstrated its appreciation of her work after her own composition and at the end of the pro-

gram. Mrs. Ross is also to play for the great singer in San Francisco. The honor is quite a notable one for a local artist.

(*Los Angeles Tribune*, March 19, 1915.)

Several thousand people stood up in Trinity Auditorium yesterday and tendered an ovation to Mme. Schumann-Heink that was unprecedented in the musical history of the city.

Schumann-Heink had swayed the great audience into one of those manifestations of delight that are the artistic milestones in the career of a prima donna.

Time and again the hearers applauded and waved handkerchiefs as so many children who have been treated to something exquisitely sweet. And always the great contralto responded with a good will that won all hearts. After the last note of the last song had died out in a dulcet pianissimo, the audience rose as one man and refused to leave the big auditorium. The ovation lasted several minutes. Then Schumann-Heink reappeared with that fine smile that captivates the most unresponsive.

"I believe you want to hear 'Heilige Nacht,' and I . . ." she started to say.

But a roar of applause cut her short. Immediately Mrs. Gertrude Ross, her clever accompanist, struck the opening chords of the soulful German Christmas song and the golden notes of the singer once more filled the auditorium.

Even then the people were not satisfied. Schumann-Heink sang "The Rosary" as a last offering to the crowd and then retired, beaming with pleasure and proud to have demonstrated that her voice today is as pure, and rich as at any time during her remarkable career.

(*Los Angeles Evening Herald*, March 19, 1915.)

With every seat occupied and every available spot where a chair could be placed filled, Mme. Schumann-Heink greeted an enthusiastic audience at Trinity Auditorium yesterday afternoon. The famous diva, whose admirers in Los Angeles number a legion, was in superb voice and rendered a program which was a delight from the first note to the double encore of "Stille Nacht" and "The Rosary," by special request, after the original program was finished.

The "Erlkönig" was given with charm and grace which called forth repeated encores. The "Dawn in the Desert," by Gertrude Ross, who accompanied Mme. Schumann-Heink at the piano, was one of the gems of the program.

(*Los Angeles Express*, March 19, 1915.)

Mme. Ernestine Schumann-Heink yesterday was given an ovation that will live long in her memory. . . . She sang "Heilige Nacht" and "The Rosary" as special offerings and then made her way through the crowd that filled the stage into the musicians' foyer, where she was held a virtual prisoner by her admirers for an hour.

## ECHOES OF MUSIC ABROAD

**Austria Releases Dr. Adolf Brodsky from Confinement in Detention Camp—Profits Possible from Popular Songs That Meet the Psychologic Need of the Movement Revealed by Cheques Advanced to British War Fund—American Soprano and Her Belgian Husband Active in Relief Work for Opera Singers and Actors—Revival of "Amico Fritz" Opens New Opera Season at the Quirino in Rome—Thomas Beecham Takes Decided Stand Against First Night Criticism of Musical Events—War Brings to British Composers Opportunities Heretofore Inaccessible—Still More Novelties by the Prolific Max Reger**

WHETHER it was due to the intervention of American musicians through Washington, or to a realization on the part of Austria that by keeping on its hands a harmless musician over sixty years of age nothing was to be gained and a certain quantity of provisions was to be lost, or whatever the reason, Dr. Adolf Brodsky has at last been released from his internment of long months' duration in Austria. A Russian by birth, he is the director of the Royal College of Music, Manchester, England, and was visiting Vienna at the time the war cloud burst. As he is now in his sixty-fourth year, as the *Musical News* observes, his military value is probably not very considerable.

Robin H. Legge, the London *Daily Telegraph's* critic, recalls that Dr. Brodsky is, or was thirty years ago, an enthusiastic chess player: "Many old Leipsigers of that date will recall the fun we used to derive from a mild form of chaff of the genial violinist, when at the Café Français in that town we used to play 'bluff' chess on his appearance, for he was a master and we feared his skill. We used to move, say, a rook like a knight, a bishop like a rook, and so on, till the doctor, becoming 'bamfoozed,' would saunter off murmuring something about 'those mad English!' For twenty years Dr. Brodsky has lived in England, where his influence has always been for good. He it was, I think, who started chamber concerts for a fund to assist poor students, a fund which has grown to large proportions."

Before settling in England Dr. Brodsky lived for some time in New York, which accounts for the active interest taken by American musicians in seeking his release.

\* \* \*

INCIDENTAL light on the earnings of a patriotic song that captures the public's fancy at the psychological moment is afforded by the figures published in connection with Paul Rubens's contributions to Queen Mary's War Fund. Paul Rubens is the composer of "Your King and Country Need You," which appeared at an early stage of the war and immediately gained widespread popularity throughout the British Isles as a recruiting song.

Months ago, soon after the song was published, he offered to turn over the entire proceeds of its sales to the war fund mentioned. A few days ago his publishers forwarded to the Fund a check for \$12,500, which represented the second accounting of sales up to the end of December. As a check for a similar amount had already been turned in, this means that the war fund has now profited to the extent of \$25,000 from this one song, with the sales since December still to be credited to it. So much for the material value of a popular inspiration!

\* \* \*

ONE of the Americans actively engaged in Belgian relief work in London is Lillian Grenville, the soprano, who spent one season with the Chicago-Philadelphia company at the beginning of the Dippel régime. Her husband, George Bhyne, is Mrs. Ivan MacKenzie's most active co-operator in furthering the interests of the Belgian Artists' Alliance, formed to take care of refugee Belgian singers and actors.

The special efforts in behalf of the Belgian Artists' Alliance center around

Harley College, in the East End of London, where eighty refugees from the opera houses and theaters of Belgium have been housed and fed since September. George Bhyne is a young Belgian musician who has distinguished himself

Maurier, and Raymond Roze, who, although known primarily as a composer and a conductor, appeared as a singer with a new ballad he had composed entitled "The Three Dreams." Roze is a son of Marie Roze.



Ignace Jan Paderewski and Ernest Schelling in Poland

As is well known, Paderewski and Ernest Schelling, the American pianist, are warm friends. In the earlier years of his career Schelling had the advantage of enjoying the great Pole's active interest in his artistic development. Paderewski is to make a tour here next season in behalf of his suffering Polish compatriots and Mr. Schelling has already been giving his services to help swell the relief fund for them.

as a conductor in Nice, Monte Carlo and Paris. At the outbreak of the war he entered the French aviation service, but an injury he received brought his career as an aviator to a close for the time being at least. He and his American wife then went to London.

With the view of increasing the financial resources of Harley College as a refuge for Belgian artists they set to work to organize a series of concerts, which have been given at the rate of two a week, mostly in the East End. As a result Harley College has practically become a self-supporting institution.

Expanding their field, they gave their most elaborate concert the other afternoon in the West End, at the Ritz. The program was provided by three Belgian artists—Octave Dua, of the Théâtre de la Monnaie in Brussels, Maurice Dambois, the cellist, and Mlle. Brelia-Liliane Grenville, Mme. Réjane, Gerald du

IT is only three or four years, as is well known, since Richard Strauss by means of a military march composed at imperial command finally gained the favor of the German Emperor, who had had no sympathy whatever with the Tendenz represented by the composer. A story is now going the rounds to the effect that on one occasion when Strauss had been conducting one of Gluck's operas the Kaiser asked him whether he did not think that music far preferable to Wagner and the other "noisy moderns."

Strauss replied that he could hardly be expected to say "Yes" to that, whereupon the Kaiser said, "See what a snake we have been nursing in our bosom." After that the composer of "Salomé" was facetiously called the *Hofbusenschlange* (Court Bosom Snake) in Berlin.

\* \* \*

HAVING set England's staid institutions of musical learning by the ears by his merciless flaying of them, Thomas Beecham has now turned his attention to the critics, or, more strictly, modern conditions of music criticism. Under the heading "Criticism versus Cant" in the London *Daily Chronicle* the conductor places himself on record as being emphatically opposed to the first-night criticism of to-day.

"If he (the critic) attends an evening performance of a concert or an opera his notice must be written so as

to appear in the very next morning's edition of his paper." And as a necessary consequence of this cast-iron rule "nine-tenths of the criticism written is hastily scribbled during the actual progress of the event and despatched before its conclusion."

Mr. Beecham claims that he himself has produced dozens of new operas the last acts of which, beginning probably after 10:30 p.m., have "certainly never been heard by the majority of the critics." "But this disability," he adds sarcastically, "has never prevented any of them from writing elaborate articles which, duly appearing the next morning, conclusively prove that it is the easiest of tasks to grasp at a single sitting not only that portion of the music they have certainly heard, but also that which they

certainly have not."

While admitting his admiration for "the maneuvers of this unique craft," he asks, "Is it playing the game?" and, by way of answer, he suggests, as a possible reform, that "it would be salutary if opera and concert managements were to combine to insist that when an important musical event takes place no account of it should appear for at least twenty-four hours after the conclusion of the performance."

To this the critic of London *Truth* has retorted: "The hot impression, even though produced at breakneck speed, may be even more valuable than the considered judgment turned out later in cold blood. And, after all, much more important work than musical criticism is done every day under equally stringent conditions. The parliamentary debater, the judge on the bench, the political leader writer, all provide cases in point. If a critic has anything to say, it need not take him very long to set it down. And if he has not, no amount of taking thought will help him much."

\* \* \*

AFTER an interval of a twelvemonth, necessitated by rebuilding operations, the Teatro Quirino in Rome opened its doors a few weeks ago for a season of opera, with Mascagni's "Amico Fritz" as the initial bill. This theater is the first in Italy to break with the deeply-rooted tradition of closed loges, while as a special innovation it has a glass cupola that can be swung out sideways leaving the top open.

This first opera season will have "Dinorah," "Lucrezia Borgia," "Mignon" and Rossini's "Moses" in the répertoire, in addition to "Amico Fritz." The revival of the Mascagni opera failed, despite the pains spent on this production, to create any very pronounced artistic effect. The "cherry duet" was the most popular feature.

\* \* \*

FOLLOWING up his War Emergency Concerts, designed to provide concert professionals with paying engagements during the inevitable slump, with a campaign in behalf of British music for British audiences, Isidore de Lara, who, despite his name, is an Englishman born and bred, has arranged to give three orchestral concerts of British compositions in London during April and May. For all three concerts, which will be held at Queen's Hall the Queen's Hall Orchestra, conducted by Sir Henry Wood, has been retained.

It is at the first of these concerts, on the 27th of this month, that Mary Garden is to make her official appearance in England. This explains in part the Scottish-American prima donna's statement to Paris reporters a few days ago that she was going to England to help the English to discover their own music. What she is to sing at the Queen's Hall concert has not yet been announced.

"Never before has such an opportunity as the present arisen for British musicians to assert themselves," notes Robin H. Legge in the London *Daily Telegraph*, "and, what is more important, for British music lovers and concertgoers to be compelled to recognize the immense amount and variety of genuine

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

musical ability and fine musicianship that exists in this country. In a word, if only the much needed encouragement is offered them, British musicians now have the chance of their lives.

"Patriotism in art was by no means an ideal ignored by all of us prior to August, 1914. But in most cases little attention was paid to those who pleaded the cause of native musical art. And so, notwithstanding sporadic efforts to improve his lot, the native composer has continued more or less to languish in neglect—so much so, indeed, that several otherwise quite worthy people have come to believe that this country can boast of no composer at all really worth any serious consideration, at any rate among the younger men.

"That such a state of things is deplorable there can hardly be any need to insist. It is, moreover, a condition of affairs unimaginable in any other country but ours, which, sometimes for sound reasons, at other times from sheer perversity—or so it seemed—has cheerfully opened its doors, in and out of season, to every and any kind of music that bore a foreign label.

"From Germany we have been flooded with more music than has come to us, in all probability, from all the other countries put together. The facts are widely known and universally admitted, so that it is useless to labor the point. But one very essential fact which seems to have been overlooked, and which cannot be too strongly insisted upon now that resolute attempts are being made

to render justice unto British music and musicians, is that a ready hearing has been accorded in this country, not only to German music of high intrinsic value, but also to German music for which no such claim could, by any stretch of imagination, be legitimately advanced.

"And why? Simply because, to the almost entire exclusion of native art, the worship of German music—founded, admittedly, upon the masterpieces, classic and modern, of German art—was suffered, and even encouraged, to grow into an obsession. It was impossible to argue with people who took the view that because modern, or comparatively modern, Germany brought forth Mendelssohn, Schumann, Brahms and Wagner, it followed that every work, big or small, that came to us bearing the German hall-mark was necessarily a finer work than could be produced by any composer unfortunate enough (from the musical point of view) to have been born somewhere in the British Isles."

\* \* \*

ENGLAND'S mixed choral societies would seem to have been reduced in many cases almost to choirs of female voices by the recruiting fever. Here is a sentence from Ernest Newman's pungent criticism of a recent concert given by a choral society whose tenor and bass ranks had been conspicuously depleted: "The male tone was necessarily too feeble to bear up against the female; it sounded at times, indeed, as if some half-dozen rude men were intruding upon a Dorcas meeting."



### The DIARY of EVAN WILLIAMS

TENOR

Akron, O., March 20, 1915.

It has been a good week. Left Akron Sunday night; sang in Cedar Rapids, Ia., Sioux Falls, S. D., and Marshalltown, Ia.

¶ Back to Akron Friday night to find two treasures I had purchased before leaving home. One was a Mason & Hamlin piano, to my mind the finest in the world to sing with.

¶ We fell in love with it on my Pacific coast tour. Its arrival here was a surprise to my son, who plays for me.

¶ The other treasure—a Packard car. So I shall be in fine trim next season after spending the mornings with the Mason & Hamlin, afternoon on the golf links and then, in the cool of the evening a spin in the Packard.

¶ Then, too, I am adding a billiard room, breakfast room and sleeping porch to my home.

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WO more novelties are announced from the pen of Max Reger, whose opus numbers bid fair to run away with him. One of the new works is a piano quartet, the other, a composition for piano in those forms in which Reger revels—the variations and fugue. This time the Reger Variations and Fugue are based on a theme by Telemann, a contemporary of Johann Sebastian Bach. J. L. H.

### TENNESSEE'S STATE CONTEST

Misses Maer and Schubert and Charles Stratton Winners of Places

NASHVILLE, TENN., March 26.—On March 13 the judging of Tennessee contestants for the Biennial contest to be held at Los Angeles in June, took place in Nashville under the direction of Mrs. Prudence Simpson Dresser. Mrs. William J. Gilfillan, southern vice-president, was also in the city. Mary Maer, of Memphis, was selected as the best pianist, Florence Donoho of Portland receiving honorable mention. The vocalist chosen was Charles T. Stratton of Clarksville, and the violinist, Celia Schubert of Nashville. Judges were Mrs. A. H. Stewart, Eva Massey, Katherine Morris, Fritz Schmitz and Leon Miller.

A recital of genuine artistic merit was recently given at Ward-Belmont College by Estelle Roy-Schmidz, pianist, Fritz Schmitz, violinist, assisted by F. Arthur Henkel, organist.

A musical reading of "Tristan und Isolde" was given at the Centennial Club Saturday afternoon by Elizabeth Price, a local musician and student of profound ability and originality.

The Art Association gave a memorial program to Ed. H. Neuhauser on Thursday evening at Carnegie Library. A musical program was presented by Aleda Waggoner and Bertha Saunders, vocalists, Alfred Howell, violinist, and Mrs. W. D. Haggard and Elizabeth Elliott, accompanists.

E. E.

### MILWAUKEE'S SYMPHONY

3,000 at Next-to-Last Concert—Local Artists in Red Cross Benefit

MILWAUKEE, WIS., March 28.—The Auditorium Symphony Orchestra gave its last concert but one of the season Sunday afternoon before an audience of 3,000 persons. Whether the season's concluding concert will be played depends on the outcome of the suit brought by Bart Ruddle to enjoin the city from paying money out of the city concert fund; the suit will be heard Wednesday. On the new basis established by larger seating capacity of the concert hall the concerts have become virtually self supporting; so far this season the deficits have cost taxpayers one-eighth of one cent.

The outstanding features of the Sunday concert were the Bizet suite, "L'Arlesienne," and the polished musicianship exhibited by the soloists, Mrs.

Fletcher Dobyns, soprano, and Laura Kalmann, pianist.

The Red Cross charity concert given by members of the faculty of the Wisconsin College of Music Sunday, March 21, for the benefit of the war sufferers attracted a capacity audience. Mrs. Kathryn Kies Hardtke, of the same institution, assisted by Mrs. Herbert Tullgren, gave a recital at MacDowell Hall on Saturday. J. E. M.

Keenly in Sympathy with Propaganda

To the Editor of MUSICAL AMERICA:

The Wednesday Matinée Musical Club of Marlin is one of the pioneer clubs of its kind in the State. Entering both the National Federation and the State Federation in the first years of its organization it has all along kept abreast with the popular musical movements. MUSICAL AMERICA occupies a prominent place on each weekly program, a summary of the latest copy being presented as the first number of the program. We feel keenly in sympathy with your propaganda. Our club, as a whole, wishes you continued success with MUSICAL AMERICA.

MRS. LILY F. LEVI,  
Corresponding Secretary, Wednesday  
Musical Club.  
Marlin, Tex., March 23, 1915.

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Mme. SEMBRICH'S RECITALS

This pianist has given rare pleasure each time he has played for a singer this season. Yesterday he played as by magic in such things as Jensen's "Am Ufer des Flusses" and Strauss's "Einkehr" and "Ständchen."—*The New York Globe*.

Of the accompaniments of Mr. R. Epstein it should be said that they were worthy of such an artiste. . . . This is Sembrich art, transferred into piano sound.—*New York Staats-Zeitung*. . . . He played in a manner worthy of her singing.—*Boston Globe*.

## TEACHING THE CHILD TO THINK FOR HIMSELF IN MUSICAL TERMS

Encouragement of Self-Expression Cardinal Point in Mrs. Evelyn Fletcher-Copp's Educational Theories—Making the Study of Music Play instead of Work—A Method of Training the Young Designed to Instil a Genuine Love for the Art

By OLIN DOWNES

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, March 8, 1915.

IT is now widely believed that no branch of education is of greater importance in the training of a child than the development of the musical perceptions which are normally inherent in everyone. The methods of developing this side of the child's nature which Mrs. Evelyn Fletcher-Copp, of Brookline, has inaugurated, are very interesting and apparently practical and effective, as shown by results. Not only is this work of Mrs. Copp's interesting because of its direct bearing upon the development of character and intellect in children, but as a commentary on the unrealized capacities of the average human being. Children have been taught by her, not only to love music, but to express themselves spontaneously in a musical and individual manner.

After some fifteen years spent in the study and the perfecting of her method of instruction, Mrs. Copp is not only happy in the conviction of the efficacy of her work, but is intensely interested in discoveries which she has made, as she feels, in an almost unexplored domain. She believes that there is almost no limit to the mental capacity of a child, provided that that capacity is respected, and not called upon in manner which is entirely foreign to early mental processes and to the viewpoint from which the child looks at life. As for the musical faculty, Mrs. Copp has come to believe that the apparent entire absence of this faculty in so many human beings is a result of its atrophy—not of its absence. So-called absolute pitch, for instance, is not at all a marvelous or impossible thing with the individual of ordinary perceptions. It is largely a matter of the memory of an ear which is normally sensitive to musical impression, as most ears, trained in time, can quickly be made to be.

The majority of my children can name any tone that you strike on the piano; they can write little melodies and even 'pieces' away from the key-board; they can analyze complicated rhythms, consonances and dissonances away from the key-board.

"I take these children preferably at six years of age—not any earlier and preferably not much later. The reason that I cannot take them any earlier is not that they are unable to understand and assimilate what I have to give them, but that their hands cannot perform on the key-board what they learn, and if they commence before the sixth year they are hindered later on because of the fact that they have to wait around!"

### America the Right Place

"As I am a Canadian, who was musically educated in Germany, I can say

how keenly I feel the musical possibilities of America without being accused of chauvinism. And I am here because I believe that this is the right place for such educational ideas as my own. I think that Mr. Freud is doing admir-



Mrs. Evelyn Fletcher-Copp, of Brookline, Mass., a Music Teacher with Original Ideas as to the Training of Children

able things for musical education in this country. We not only need our own teachers here, but we need our own methods of education. In view of the traditions of music teaching in Germany, for instance, which I encountered as a girl with more preparation than the average, I think the only wonder is that so many survive these methods and reach self-expression; and I am sure that many a talent that might have achieved great things has been crushed in the educational process.

"Now I went to a Conservatory with Max Reger. I mean, he was in my class. Max wasn't by any means the most brilliant student in that class. He was a rather difficult boy; his teachers were not particularly sympathetic to him at that time, and as for the rest of us, we didn't exactly know whether we had better support Max or make fun of him. I don't think that that condition helps any student. As for myself, I had not the timidity that the other girls had. I dared to look Prof. Hugo Riemann in the eye and ask him to explain a thing over again. This amazed the German girls, who hang their heads and never dream of looking at the Herr Professor and asking questions.

"Now the time is past for that sort

of thing. It is not fair or advantageous to the pupil, and it is the last thing in the world to make the study of music enjoyable and profitable. Entirely useless barriers are put in the way of young people, who are then simply discouraged. They lose faith in themselves and love for the art. The child at the piano is not told why he is to do this, or just what he is about when he is doing it. He is only given the names of certain notes, their signs on the staff, their place at the key-board, and told to drum those notes, a task which means to him just what turning a crank means to you or to me. Will you tell me what that child has learned in the process?

"When the music means something to my children they can play. As soon as it means something to them, they want to write, and I let them do that. I do not tell them what to write or how to write, or what is forbidden and what is not forbidden. There is only one test of what is good or bad. How do you like the sound? Do you think it could sound any better by some change or other? Then we'll write it that way. And you should compare the musical expression of the child who has been taught to think for himself in music with the expression of an adult who has been turned through the music mill. Here is a setting of a verse by a lady who has studied theory in the approved manner and here is the child's setting—"

The result was indeed illuminating. The adult had written glib and perfectly balanced phrases which went around in a cycle of tonic, dominant, seventh, and two or three other stock chords; the child had written faulty, but living harmony and a melodious recitative which said something.

### Encouraging Original Thinking

"The difficulty is not so much to pour facts into the child's mind, as to leave him free to think. You can hardly tire the brain of a child when he is working at something which interests him. The principle I have found it best to follow in the majority of cases is to let the child teach you. Just follow him, and feed his mind with the thing that it shows it wants and watch him go! It is the most interesting and inspiring

thing in the world to see the eagerness and the initiative that the children show in writing their little melodies, or transposing a figure, or extending a chord in an arpeggio.

"One of our methods is devising musical games and tests which the children take part in in groups of four. A child at the piano strikes a certain note. We have in large sizes blocks which represent notes of different time values. There is also a greatly enlarged model of a stave with a clef sign on the table. Two children are blindfolded. They are required to name the note that is struck without seeing the piano key-board. They are tested by turn, and the child who names the note rightly is advanced one step. The game is included when a certain mark is reached by the quickest child. The fourth child is to place the note where it belongs on the clef. Each of the four children, who change places in the game from time to time, is interested in it from different standpoints.

"These and similar tasks and games are given them for some time, till they know fundamental principles of rhythm, notation, and melodic intervals. When they can take down a melody dictated at the piano and write little melodies of their own the study of elementary chords and progressions is undertaken. Every teacher who studies with me writes me afterwards the most enthusiastic letters, and most of the letters add as a modifying clause, 'I must admit that I have an exceptionally bright class.' But they have not an exceptionally bright class. They have an ordinary class of wideawake boys and girls. Later on some of the boys and girls are going to study music with ambitions toward a professional career. They are going to conservatories and well known private teachers, and, though I say it who should not, they are going to be welcomed by teachers who find the groundwork already accomplished, and pupils who are not merely facile at music, but who think and feel in a musical manner. Not that I am anxious to turn out dozens of 'successful pupils.' I am far less concerned with that than in making children and hence later generations musical. That is what we need. Of music as a business proposition we have rather more than enough everywhere."

## AMERICAN'S SUCCESS IN ITALY

Charles Hackett Warmly Greeted in Boito's "Mefistofele"



Charles Hackett, American Tenor, as "Faust," in Boito's "Mefistofele"

BOSTON, March 24.—Charles Hackett, a former Boston tenor, and a most creditable product of the Arthur J. Hub-

bard vocal studios of this city, recently made his début in the character of *Faust* in Boito's opera "Mefistofele" in Pavia, Italy, one of the distinguished University towns of that country.

All of the Italian papers which Mr. Hubbard has received here tell of the decided success which the young tenor made on this occasion. His chance came on the evening of the day that had been one of strenuous rehearsing. Shortly before the time for the rising of the curtain, Mr. Hackett was summoned to the theater, as Rotondi, the scheduled tenor for that evening had fallen ill and it was up to Mr. Hackett to take his place. Despite the fatigue from a hard worked day, he went on, sang and acted his part most effectively. After every act he received effusive applause and not a few "bravos" were heard throughout the evening.

W. H. L.

The Max Jacobs String Quartet gave a concert under the auspices of the People's Institute of Brooklyn in Manual Training High School on Sunday afternoon, March 28, playing a Sammartini "Quartetto Sinfonico," an Elegie by Kramer, Bolzoni's Minuet, Grainger's "Molly on the Shore" and two Dvorak Bohemian Dances. Mr. Jacobs offered as solos, with Ira Jacobs playing his piano accompaniments, Corelli's "Folia" Variations, Cottinet's "Chanson Meditation," Ira Jacob's "Song without Words" and Wieniawski's D Major Polonaise.

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Berlin, W. 30, March 4, 1915.

**C**ONCERTS of distinction continue to be given in Berlin with comparative frequency. One of these events of recent date was the chamber music concert in the Philharmonic by the famous Rosé Quartet and Arthur Schnabel, with Leberecht Goedecke, contrabass, as assisting artist. With such artists and a program constructed of such gems as Dvorak's Quintet in A, for piano, two violins, viola and 'cello; the G Minor Quartet of Brahms and Schubert's "Forellen" Quintet, the artistic success of the evening was assured. The well filled Philharmonic seemed rather the site of a religious ritual than the scene of every day enjoyment, such devotion did the large audience manifest toward the interpretations.

The young conductor, Carl Maria Artz, demonstrated successfully at his concert in Beethoven Hall how one may build an effective program without invariably falling back upon time honored

masters like Beethoven and Brahms or the composers of hostile nations. On this evening Herr Artz presented, with the assistance of the Philharmonic, the splendid F Major Symphony of the Belgian-born but naturalized German, Phillip Ruefer, and the "Leonore" Symphony of the Swiss, Joachim Raff. Each of these works is the creation of a genius, in spite of frequent evidence of proclivities towards the masters that were. This young conductor is a man of extraordinary ability who, if he continues on the lines on which he has progressed thus far, is certain some day to become one of our foremost artists with the baton.

### Steinbach Conducts Beethoven Concert

Another Beethoven evening in the Philharmonic saw Fritz Steinbach, the celebrated conductor, formerly of Cologne and now of Munich, at the head of the Philharmonic Orchestra. No better concert attraction could have been imagined than the Ninth Symphony, which concluded the program and the house was completely sold out. Many persons of prominence were in evidence, conspicuous among them being the Imperial Chancellor von Bethmann.

Steinbach did not seem to be at his best on this evening. He opened the program with a rather superficial reading of the "Leonore" Overture. There

followed a very interesting rarity in the Terzetto, "Empj tremata," for tenor and soprano against the bass, a work of the old Italian school in which Frau Charlotte Boerlage-Reyers, Leo Gollanin, tenor, and Herr von Raatz-Brockmann contributed effectively towards a successful interpretation. Steinbach's somewhat explosive performance of the Ninth Symphony was little to our liking, nor were the above mentioned soloists, who were joined in the symphony by the contralto, Hertha Behmlow, able to avoid one or two tonal distortions. Herr von Raatz-Brockmann proved fairly satisfactory while the orchestra played a *mezzo-forte*, but the lack of carrying power of his otherwise resonant bass was strongly in evidence in an orchestral *forte*, such as the *Finale* abounds in. Leo Gollanin's tenor of papery quality is not at all adapted to the Ninth Symphony, but its owner exhibits excellent musicianship. Hertha Dehmlow accomplished her moderate contralto task satisfactorily and the exceptional dramatic soprano of Charlotte Boerlage-Reyers was well employed on the whole, though her success was impaired by an apparent state of nervousness, inexplicable in one with such excellent schooling.

Under Steinbach's leadership the Bruno Kittelsche Choir demonstrated its artistic abilities just as it has on other occasions.

### Program of Operatic Excerpts

Previous to the above the writer attended a performance of the opera classes of the Klindworth-Scharwenka Conservatory in the large hall of the conservatory. Several of the more important singers in this performance of the last scene of "Tosca," the Prison Scene from the "Prophet" and the last scene of the "Barber of Seville" were not pupils of the conservatory, but well known singing masters of Berlin. It is no easy matter to act on a stage of such small dimensions, and all the greater, therefore, is the credit which a singer like Miss Cress, of Chicago, deserves for her impersonation of the rôle of *Tosca*. She acted with astonishing dramatic force for a beginner. Vocally, also, Miss Cress has accomplished considerable, although for the present her soprano, which is of good timbre, requires greater control.

Florizel von Reuter, the young violinist and composer, gave a musical at his home on Victoria Luise Platz on Friday, the 26th. Mr. von Reuter and the American bass-baritone, Arthur van Eweyk, shared the honors of the program, which contained the Brahms Concerto, played by Herr von Reuter, a group of Schumann songs by Mr. van Eweyk and von Reuter's arrangement of Ernst's Hungarian Airs, as well as his own latest compositions. About fifty guests attended.

O. P. JACOB.

Ethel Newcomb's Pianism Impresses Binghamton Music-Lovers

BINGHAMTON, N. Y., March 27.—Ethel Newcomb's recent piano recital in the Monday Afternoon Club Auditorium attracted an exceedingly large audience, which showered applause upon the artist after each movement in her program. The latter comprised works by Bach, Beethoven, Scarlatti, Chopin, Brahms, Debussy, Rachmaninoff, Scriabine and Moszkowski. Miss Newcomb played the same program with success at a recital in Washington, D. C., in the home of Mrs. E. K. Rowland.

Mauder Oratorio Admirably Sung in Philadelphia

PHILADELPHIA, March 29.—The Park Avenue Choral Society, at the Park Avenue Methodist Church, last evening gave an excellent interpretation of the oratorio, "From Olivet to Calvary," by Mauder. This new organization, which has been trained and is under the direction of Lewis J. Howell, baritone, proved that it is one of the best of the smaller choruses in the city. There are thirty sopranos and forty-five other singers, divided equally into altos, tenors and basses, and their work last evening showed rare precision of attack and bal-

ance and blending of tone. The soloists, in addition to Mr. Howell, were Mary Barrett, soprano, and Oswald Blake, tenor, and all produced admirable results. The chorus acquitted itself with especial credit in the ensemble, "Before Pilate," and the thrilling climax of "Crucify Him." A most enjoyable feature of the service was the violin solo, the *andante* from the Mendelssohn concerto, by Nina Prettyman Howell. Wesley Thourtellet was highly efficient at the organ.

A. L. T.

### Hear Orchestra and Mixed Quartet of Telephone Employees

An enjoyable concert was given at the New York Telephone Club on March 24 by an orchestra known as the Blue Bell Orchestra of forty players, made up of telephone company employees, under the able conductorship of L. A. Scott, who is organist of the St. Anthony's Church of East Newark, N. J. In addition to orchestral numbers a feature of the program was the delivery of several part-songs by a mixed quartet consisting of the following: Mrs. Francis Van Zean, soprano; Eleanora Ten Eyck, contralto; James M. Roche, tenor, and LeRoy Garner, bass. All of the quartet with the exception of the soprano are members of the telephone company and all are exceptionally good performers. The accompanist for the evening was James Orr.

W. F. U.

### Lillian Abell in New York Musicale

Lillian Abell, pianist, was soloist at a musicale given March 19 at the New York home of Mrs. Abraham Gruber. The program consisted of modern French and Russian music, representative groups of songs being sung by Anna Gruber, pupil of Ross David, and Mrs. Edward Rayber, pupil of Marianne Brandt, of Vienna, accompanied by Marion David.

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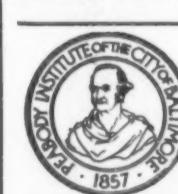
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## A DAY ON THE ROAD

Maud Powell Relates Experiences That Show What the Musical Artist Has to Contend with En Route—Another Day and a Contrast

By MAUD POWELL

### As It Isn't—Except Sometimes

Arrived at 7 a.m. No headache. Had a good night. Train porter intelligent and helpful. Hotel seems good. Breakfast excellent. Bacon curly and crisp—broiled on one side only as requested; eggs fresh and coffee piping hot.

Interesting budget of mail. At 9:30 called up president of the musical club, who seems bright and enthusiastic. Big house a certainty.

"G" went out to see the people at the piano house. They had given two concerts in their salesrooms with a talking machine to introduce my violin records. Had also sent a machine to the high school, where the pupils were familiarized with the music and the lives of the composers thereof.

At 10:30 newspaper man called, a boy with a bright eye and plenty of imagination. We hit it off admirably and he went away jubilant.

At 12 m. a girl comes to play the fiddle. Protégée of a woman in the club, who is a Maud Powell enthusiast. The girl shows talent, intelligence and industry. She has been well taught, but her instrument isn't worth \$5, though she paid \$175 for it. I encourage her all I can and try to help her a bit with bowing. How I admire those tense young women who work doggedly through the dark, finding the path to some sort of ultimate light, be it ever so dim! This girl will be a helpful influence in the community.

12:45—A few moments in which to open suitcase and trunk, re-arrange the furniture. I put some lovely roses just received in the right place for a happy effect to live with. The room looks cheery when "G" comes back. We go down to lunch, which by good luck turns out better than usual.

See a committee at 2 o'clock—alert, sincere people—then go to the theater to prepare the stage. An understanding stage manager, who is quick to perceive the difference between a concert and a "show."

"G" and he exchange anecdotes of actors of earlier days and are soon working together in a spirit of comradeship. Everything augurs well for the kind of concert I want to give—one with spirit, or *stimmung*, or magnetism, or whatever it is that puts the artist *en rapport* with his audience and enables him to lift them out of themselves and above their everyday life.

Three p.m., back at the hotel and soon turn in for a nap.

Six p.m., feel as fit as a fiddle. A light palatable supper in my room. After dressing out comes the fiddle. No strings broken; the instrument sounds limp. My spirits key right up. From that moment till the final handshake after the concert I am a different creature—happy, exalted. Something emanates from me that influences everything and everybody. Even the gum-chewing stage hands stand quietly in the wings, drinking in the music to the very last encore. "G," my pianist, Francis Moore, and I climb into our cab with shining eyes and sink back content. "It certainly was a lovely concert," we quote—and laugh.



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### As It Is—Except Sometimes

Arrived at 8 a.m. Train one hour late. Stupid porter called us forty minutes before scheduled time of arrival—an hour too soon. No dining car. Chilly ride up to the hotel.

Slow breakfast—served cold. Coffee awful. Spirits going down to zero. Important letter with enclosures missing. Long argument with hotel clerk, as we know when letter was posted. Same old carelessness.

The clerk has put us in undesirable rooms in spite of our "wire" of yester-



**Maud Powell, the Celebrated Violinist,**  
"En Route"

day. Said it arrived before he "came on" last evening. Will have to change after the next train goes out. Trunks not here yet.

Must have an interview with the man on the afternoon paper. He'll probably be young and inexperienced, looking out for something vaudevillian in character. I feel and look like last year's birdsnest. He'll want vivacity and piquancy and I'll be much too quiet in manner and earnest in thought to suit him.

I hope "G" will blow in like a breeze with his English accent and tell an anecdote. If he doesn't I shall get faint and sick and finish with a headache.

At 12 a girl comes to play the violin. She has traveled two hundred miles to attend the concert. She "burns" with enthusiasm and I smile through my headache as she tells how she carries Kreisler's and my picture in her fiddle-box for inspiration.

But I doubt. I ask what she is going to play and I quail at the answer—"Meditation." She has studied my interpretation (!) and has played it "right along" with the tone-reproducing machine.

Then I live through five awful minutes of unqualified misery. The child has no tone, no taste nor musical intuition whatsoever, and plays hopelessly out of tune. What can I say? To tell the whole truth would be useless, as she could not understand. So I speak of her enthusiasm, tell her a little of my own early studies and gently give her some sound advice. Lucky that she is modest and nervous, else I should annihilate her. What a relief when she's gone!

12:45. Move to another room; nice, expensive room, worthy of M. P.! There is a lovely garage across the way

(query: shall I get my afternoon nap?) and around the corner runs a nice trolley line with pretty gongs on all the cars.

The buzz of talking and the sweet-sick smell of tobacco smoke comes up from the office below. Outside the window the mellow voice of the baggage porter is wafted upwards and the musical clatter of lovely, big sample-trunks dropping to the pavement from the baggage wagon rejoices my ear.

The telephone bell suddenly rings (it sounds like a fire alarm, for I have forgotten to mute it). There is a man below who wants to show me his violin. "It is a Stradivarius and has been in the family over a hundred years."

Would that Strad had burned all his fiddles or thrown them into the sea! This particular one, of course, is not a Strad, nor is it worth a ten dollar bill.

2:20. After an utterly wretched and unnutritious lunch we go to the theater. The only "interior" is a magenta thing that makes one's soul creep. The place is dirty beyond belief. The stage manager is half drunk and the boys are smoking and spitting.

"G" goes back later and by discreet tipping gets the stage mopped (for the first time in twenty years apparently) and puts down the "runner."

The piano is placed, the setting goes up. Many details to be looked after. The unpleasant stage manager takes offense at everything that is foreign to his experience.

"All this fuss, for a one-woman show," he grumbles. And the boys "hang around."

3 p.m. Back at the hotel. The clerk has no back room empty where I can slip away and have some sleep. I leave strict instructions not to disturb me under any circumstances till 6 o'clock. Am in a fair way to doze off and forget the garage opposite when the telephone bell rings. A woman to see M. P. An old friend of the family. Laid out her great-great-grand aunt or something.

When I am again composed the chamber maid fumbles at the lock and wants to bring in clean towels. Again I try to get forty winks. This time it's a hall boy trying to show a guest to the wrong room. No use swearing. Supper is late in coming up, is cold, and I try to eat with the sound of a scraping violin, a noisy cornet and an untuned piano pounding out a rag across the corridor.

My dress goes on wrong, my hair is unbecoming, and just as I want to try my fingers on the violin somebody begins "My Rosary" in gloomy sentimental fashion on the "parlor" piano. Nice inspiration for a violin recital!

Routine carries one through, however, or will power or psychic force or something.

But such a day leaves one sick in body and devastated in soul. And the public, the dear, pitiless public, sits outside and does not know. And the last bitter drop is a request from some fool for "Tipperary." Meantime not an ounce of real nourishment has passed one's lips for twenty-four hours, and yet strength must be kept up for the next day and the next and the next.

Moral: Don't bring your girl up to play the fiddle.

### Katharine Goodson to Play at Syracuse Festival

Katharine Goodson has been engaged as soloist for the Syracuse May Festival. She will play the Tschaikowsky B Flat Minor Concerto there with the Chicago Orchestra on May 11.

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## ALL-AMERICAN PROGRAM

Native Singers, Constance Purdy and Mr. Harris, in Joint Recital

Constance Purdy, contralto, the American singer of Russian songs, and George Harris, Jr., tenor, gave a program of American songs in the Hotel Majestic, New York, last Sunday afternoon, which drew a large audience. The composers and their compositions represented on the very interesting program were as follows:

"The Night Sea," Mrs. H. H. A. Beach, Miss Purdy and Mr. Harris; "Folk Song," "Lilacs," "A Serenade at the Villa," "We Two Together," Marshall Kernochan, Mr. Harris; "Orpheus with His Lute," Charles F. Manney; "The Lady Picking Mulberries," E. Stillman-Kelly; "Twilight," Walter Morse Rummel, Miss Purdy. "Laughter Wears a Lilled Gown," Gena Branscombe, Miss Purdy and Mr. Harris; "The Willow and the River," Marion Bauer (First Time), Miss Purdy and Mr. Harris; "To You, Dear Heart," F. Morris Class; "Song of the Nile," Courtland Palmer; "The Pipes of Gordon's Men," Hammond, Mr. Harris. "The Rose's Cup," Ward Stephens; "The White Blossoms Off the Bog," Fay Foster; "An April Violet," William Arms Fisher; "Youth Comes Dancing O'er the Meadows," Marion Bauer, Miss Purdy. "Venus," Victor Harris, Miss Purdy and Mr. Harris.

Miss Purdy's excellently schooled contralto and Mr. Harris's pure tenor gave great pleasure to the large audience. The concert was arranged by Edward Fielding. Mabel Hammond and Walter H. Golde were the able accompanists.

## Swedish Soloists with Bridgeport Singing Society

BRIDGEPORT, Conn., March 29.—An exceedingly attractive concert was given by the Norden Singing Society at the Casino on March 22. The chorus, which is directed by Henry Nyberg, was capably assisted by Marie Sundelius, the soprano; Percy Richards, baritone and Hilding Gustafson, violinist. Mme. Sundelius's lovely voice won her an ovation and Lieutenant Richards also sang with telling effect. Mr. Gustafson, who is a local musician, was heartily applauded and the chorus came in for a fair share of the general enthusiasm.

W. E. C.

## Local Chorus Sings "Prodigal Son" in Santa Rosa, Cal.

SANTA ROSA, CAL., March 30.—Sir Arthur Sullivan's oratorio, "The Prodigal Son," was sung recently by the Santa Rosa Choral Society, under the direction of Howard E. Pratt. This body of singers manifested every evidence of having been carefully drilled. The soloists, Mrs. Arthur Fickenscher, Annabelle Jones, Lowell H. Redfield and Director Pratt, gave complete satisfaction. The auditorium was well filled.

## Irma Seydel Heard in Fremont, Neb.

FREMONT, NEB., March 27.—Irma Seydel recently gave a violin recital in the Presbyterian Church here to an enthusiastic audience. Miss Seydel uses a full bow, has a large virile tone and excellent technique. She proved her fine musicianship in numbers by Handel, Spohr, Vieuxtemps, Beethoven, Mozart, Brahms and others. She was obliged to add several encores. Ethel Burkett-Russell played the accompaniments and also contributed two piano groups which revealed fine technique and artistic temperament.

J. P.

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## Music of Many Nations in Boston Symphony's San Francisco Programs

DR. KARL MUCK, conductor of the Boston Symphony Orchestra, has made a remarkable set of programs for the twelve subscription concerts which the orchestra is to give at the Panama-Pacific International Exposition from May 14 to May 26 inclusive. So far as possible in such a number of concerts he covers the entire range of orchestral literature. The programs follow:

No. 1—Beethoven, "Eroica" Symphony; Brahms, Variations on a Theme by Haydn; Richard Strauss, "Don Juan," Tone Poem; Weber, Overture to "Euryanthe."

No. 2—Mendelssohn-Bartholdy, "Calm Sea and Prosperous Voyage;" Haydn, "Surprise"

### Some Recent Press Comments on

# HERBERT FRYER Pianist

Début in Aeolian Hall, Dec. 9th

**New York Times, Dec. 10, 1914.**  
He has technical fluency, a tone that is uniformly of fine quality, and an alert style. He plays with intelligence and variety, and a not unimportant element of the latter is his ability to shade a phrase. He is altogether an artist worthy of serious consideration.

**New York Sun, Dec. 10, 1914.**  
Herbert Fryer, an English pianist, gave a piano-forte recital last night at Aeolian Hall. His performance made an impression by an artistic sincerity and taste. His tone was agreeable and his technique adequate.

**Musical America.**  
*Fryer Début of Genuine Import.  
An Admirably Equipped Musician Revealed  
in Pianist's New York Recital*

Herbert Fryer, who made his first New York appearance in a recital at Aeolian Hall, is one of the most gifted and artistically satisfying pianists that the current season has thus far brought to local attention. He is an earnest, sincere and painstaking musician, admirably equipped in intellectual and temperamental qualifications, broad musical ideas and unfailing taste and skill in the formation and disclosure of his conceptions. From the outset there was occasion to admire the beauty of his tone and the range of nuance which he was able to encompass, the crispness of his rhythm, finish of phrasing and clarity of melodic enunciation. He delivered Beethoven's Sonata authoritatively and with true poetic penetration. Nor was his reading of the noble masterpiece of Franck less illuminating.

40th Recital in London, England

**Morning Post, London, England.**  
In giving the fortieth of his London recitals at Queen's Hall yesterday afternoon, Herbert Fryer appeared in the dual capacity of executant and composer. There is no difficulty in classing Mr. Fryer among the best of the native pianists, for his work is directed by intelligence and musical sympathy that impart conviction to all he does.

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**YEATMAN GRIFFITH**

Symphony; MacDowell, "Indian" Suite; Liszt, "Hungaria"; Symphonic Poem, No. 9. No. 3—FRENCH PROGRAM: César Franck, Symphony in D Minor; Dukas, "L'Apprenti Sorcier;" Bizet, Suite, "L'Arlesienne;" Chabrier, Rhapsody for orchestra, "España." No. 4—Brahms, Symphony, No. 1, in C Minor, Op. 68; Bach, Suite for Flute and Strings in B Minor, No. 2 (Solo Flute, André Maqqarre); Bach, Symphony ("Shepherd's Music") from the Christmas Oratorio; Beethoven, Overture to Goethe's "Egmont," Op. 84.

No. 5—WAGNER PROGRAM: Overture, "Rienzi;" Overture, "The Flying Dutchman;" Introduction and Bacchanale, from "Tannhäuser;" Prelude, "Lohengrin;" Prelude, "Tristan and Isolde;" Prelude, "Die Meistersinger;" Funeral Music, "Dusk of the Gods;" Prelude, "Parsifal."

No. 6—Weber, Overture, "Der Freischütz;" Beethoven, Symphony No. 8; Chadwick, Symphonic Sketches: Suite for Orchestra; Sibelius, "Karelia;" Overture, for full orchestra; "The Swan of Tuonela;" "Finlandia."

No. 7—Brahms, Symphony, No. 2; Liszt, Symphonic Poem, No. 3, "Les Préludes;" Strauss, Tone Poem, "Death and Transfiguration;" Wagner, Prelude to "Die Meistersinger."

No. 8—ITALIAN PROGRAM: Sgambati, Symphony, No. 1, in D Major; Cherubini, Overture to "Anacreon;" Bossi, "Intermezzo Goldoni;" Op. 127; Sinigaglia, Overture to Goldoni's "Le Baruffe Chiozzote."

No. 9—Mozart, Symphony, No. 2, in G Minor (K 550); Bach, Concerto in D Minor, for two violins and orchestra of strings (solo violins, Anton Witek and Sylvain Noack); Goldmark, Overture to "Sakuntala;" Wagner, "Siegfried Idyl;" Dvorak, Overture, "Carnival."

No. 10—FRENCH PROGRAM: Saint-Saëns, Symphony, No. 3, for orchestra and organ; Debussy, "The Afternoon of a Faun;" Berlioz, Three Pieces from "The Damnation of Faust;" Chabrier, Overture to "Gwendoline."

No. 11—Tschaikowsky, Symphony, No. 6 ("Pathetic"); Glazounow, "Overture Solonelle," Op. 73; Borodine, "On the Steppes of Central Asia;" Rimsky-Korsakow, "Caprice on Spanish Themes."

No. 12—Sibelius, Symphony, No. 1, in E Minor; Strauss, "Thus Spake Zarathustra;" Beethoven, Overture, "Leonora," No. 3.

Calvé Acts as Millinery Model to Aid Belgian Sufferers

WASHINGTON, D. C., March 27—In connection with Emma Calvé's appearance in Washington vaudeville this week, the singer added to her popularity by aiding the Belgian refugees in France in becoming a millinery model at the Donation Shop for the Belgian sufferers. Mme. Calvé tried on the many hats which have been trimmed by Washington society women, while the public observed the effect of the spring styles. She completed her visit to the shop by purchasing a hat which was the creation of Mrs. Lawrence Townsend. The presence of the great singer at the Donation Shop greatly swelled the funds of the cause, as did also the later selling of the many trinkets bearing the autograph of Mme. Calvé. W. H.

Distinguished Soloists for Cornell's Tenth Festival

ITHACA, N. Y., March 30.—Cornell University's tenth annual music festival, which is scheduled to take place in Bailey Hall on May 6, 7 and 8, will enlist the solo services of Florence Hinkle, Olive Kline, Margaret Keyes, Lambert Murphy, Evan Williams, Pasquale Amato, Clarence Whitehead and James T. Quarles. The Chicago Symphony, Frederick Stock, conductor, will be the assisting orchestra. The University Festival Chorus will be directed by Hollis Dann, head of the music department.

Three Symphony Hall Concerts for Lambert Murphy in Eight Days

BOSTON, April 3.—With his appearance as soloist with the Apollo Club next Tuesday and with the Handel and Haydn Society on April 13 and 14, Lambert Murphy, the tenor, will have sung in three public concerts in Symphony Hall within a period of eight days. At the Handel and Haydn concert on April 13 Mr. Murphy will sing the tenor rôle in the first production of Horatio Parker's new oratorio, "Morven and the Grail."

Miss Elliott Heard in Club Musicals

The feature of the fifth afternoon musical of the Women's Philharmonic Society of New York on Saturday afternoon, March 27, was the appearance of

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Grace Elliott, a young American pianist who is studying with Homer N. Bartlett, the eminent composer. Miss Elliott possesses an almost flawless technique, force, breadth of style, fire and at the same time restraint. Her performance of the Bach-Liszt Prelude and Fugue in A Minor was masterly, while her playing of the Chopin Etudes in A and E Minor, a Wiegenlied by Rafael Joseffy and Homer N. Bartlett's Nocturne and "Dragonflies" and Liszt's Polonaise in E major had many praiseworthy features. She was applauded to the echo.

Assisting Miss Elliott were Belle Sigourney-Schneeblock, violinist, who played Vieuxtemp's "Le Rossignol," d'Ambrosio's Canzonetta and shorter pieces by Renard and Musin with taste. Mrs. Allan S. Maxwell was the accompanist.

### Althouse to Sing at Seven Festivals

Paul Althouse, tenor of the Metropolitan Opera Company, who created the rôle of Count Neippert in Umberto Giordano's opera "Madame Sans-Gêne," which had its world première at the Metropolitan this season, has been en-

gaged as soloist with the Handel and Haydn Society, Boston, the Detroit Musical Festival Association, the Newark and Paterson festivals and also the May festivals of Buffalo, Evanston, Kalamazoo and Norfolk. He will also be the tenor soloist with the Apollo Club Chorus of Chicago, which will visit the Panama-Pacific Exposition in July.

O'Brien Butler Concert Postponed Till April 19

O'Brien Butler, the Irish composer, whose works were to have been heard in Aeolian Hall on Monday evening, April 5, has so far recovered from his illness that a new date, Monday evening, April 19, has been selected for the concert.

Recommends It to All Lovers of Music

To the Editor of MUSICAL AMERICA:  
Enclosed find check for renewal of my subscription. I take great pleasure in recommending MUSICAL AMERICA to all lovers of music. Sincerely,  
Mrs. WILL P. REEVES.  
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## OAKLAND SCHOOLS LABORATORIES OF MUSICIANSHIP



Oakland Elementary School Orchestra at San Francisco Fair. In Background, Right of Center are, Glenn H. Woods, Director of Music, and Herman Trutner, Supervisor of Bands and Orchestras.

OAKLAND, CAL., March 28.—This city is one municipality which has done its full share in making public school music a valuable educational factor and a gentle humanizing influence. Under the leadership of Glenn H. Woods, director of music, the city's schools are making marked strides in their musical education. An instance of this is in the orchestral music. To-day there are nearly 900 school students in elementary and high school bands and orchestras, while but six years ago, there were two small orchestras.

There are four high schools in Oakland. Each school has a band and an orchestra. This band is composed of the best players from each school. Instruction is given on all instruments free of charge to all pupils desiring to enroll.

One instructor, Herman Trutner, is employed by the board of education, and visits each school once a week. One of the regular music teachers conducts the other rehearsals.

The board of education has purchased and placed at the disposal of worthy pupils, about five thousand dollars' worth of orchestral and band instruments. These instruments are loaned free of



Oakland High Schools' Orchestra at the Palace of Education, Panama-Pacific Exposition, March 19

charge to the pupils, whose parents sign a bond to guard against loss and damage.

### Demonstrate at Exposition

The Oakland schools were invited by the directors of the Panama-Pacific Exposition to demonstrate public school music at the big San Francisco fair. Several of these programs have been given by the Oakland bands and orchestras at the Palace of Education, and one of March 19, by sixty members of the high school orchestra, is thus described by Redfern Mason in the San Francisco *Examiner*:

"It was a most edifying affair. You saw a small oboeist—he can hardly have been more than twelve—giving the A for his colleagues to tune by. The youths who played the double bass were not as tall as the instrument itself; the three cellists were all girls; I heard a really dulcet tone come from a French horn played by a young fellow in his teens; there were sober-eyed clarinetists of fifteen or thereabouts, a trio of fagottists, a young fellow who made melody on the trombone and made it in tune, and strings galore."

"The young people played such music as Scotson Clark's 'Marche aux Flambeaux,' Gruenwald's 'King Midas' overture, the Dvorak 'Humoreske,' and selections from 'Lucia di Lammermoor'; played it spiritedly, and with such a manifest pleasure in the work they were doing that it was good to see."

### Ensemble Works

"But what most interested me," says Mr. Mason, "were numbers for combinations of instruments rarely met with even among professional players. For example, three lads played 'In Cellar Cool' in an arrangement for three bassoons in unison, and they discharged their difficult task in a manner creditable alike to their instructors and to their own aptitude and perseverance. These young fellows were W. Welch, C. Storer and A. Solomon."

"Then there was an excerpt from 'Cavalleria Rusticana,' arranged for octet of reeds by Mr. Trutner. It was capitally done, and I hope the players

will feel encouraged to go on doing just such work; for this, if you please, is an amateur paralleling of what is done by the Barrère Ensemble. The players were: Flute, C. Rugh; oboes, H. Dalton and E. Myers; clarinets, R. Clinkenbeard and W. Holmes; horns, H. Hittenberger and N. Goldwater; bassoons, W. Welch and C. Storer.

"A third number to which I draw attention," remarks the writer, "was the trio of quartets for French horns and bassoon. One number was the familiar 'Old Heidelberg' quartets, another Barnby's 'Sweet and Low,' one of the loveliest bits of part-writing we have. In San Francisco as well as in Oakland it is no easy matter to find good French hornists. Here we have them in the making. Mr. Trutner took one horn part; the others were H. Hittenberger and N. Goldwater, with W. Welch for bassoonist."

### Young Masters Hear Old

On the same night the "young masters," as Max Bendix terms them, heard the "old masters" in a symphony concert at Old Faithful Inn. At the close of their concert all sixty went over to the Yellowstone exhibit, and heard Max Bendix's great orchestra of eighty give a program for their benefit. The young musicians occupied the balcony of Old Faithful Inn and enjoyed themselves hugely.

A first-hand description of the choral work in the Oakland schools is given by

Oakland Elementary Schools' Orchestra—String Section—and Part of the Crowd at the Palace of Education, Panama-Pacific Exposition. Standing at Right of Center are Glenn H. Woods and Herman Trutner.

a writer in a San Francisco paper, who declares:

"The interesting thing about this singing is that the choristers sang three settings of one and the same poem, and each individual version was the work of a member of the class. Think of it! They were singing their own music and I doubt if one of them was over seventeen. Then they sang some hymns of their own composition, and I would old Barnby could have been there to note how admirably they had caught the best English church tradition."

### Skill in Counterpoint

"But what tickled my contrapuntal fancy most of all was to see three girls working simultaneously, harmonizing a melody in four parts, supplying what the musicians call a 'rolling bass.' Only the melody was given and each of the three girls worked at a section of a blackboard that skirted three sides of the room. The girls had to work in concert, so to speak, dovetail. The young woman I watched had been studying for eighteen months, but she outlined the harmonic progressions with an aplomb that delighted me. This done, she elaborated the bass in counterpoint of the third species, four notes against one, putting a stroke through each passing or auxiliary note."

"If any of these boys and girls take up music for a calling, is the comment, they will begin the serious work of their profession at a point, which to the sorrow of the latter, many of the teachers and instrumentalists of America have not reached, and, in all likelihood, never will reach."

### Postpone Huntington, W. Va., May Festival

HUNTINGTON, W. VA., March 27.—According to Alfred Wiley, director of the Huntington Choral Association, arrangements have been canceled with the New York Symphony Orchestra until definite information is forthcoming as to when the new City Hall Auditorium will be completed. The Damrosch forces were to have coöperated in the May festival.



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BLACK  
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Daily Eastern Argus, Oct. 8

"The first soloist appearing for this programme was Cuyler Black, a young tenor, who is an artist of the highest order. He possesses a voice of pure lyric quality that was heard to advantage in the aria from 'Pagliacci' by Leoncavallo, and at once made a distinct impression with the audience. At the close he was greeted with tremendous applause."

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**"One of the Noblest I Have Played,"  
Says Mr. Eddy of Exposition Organ**

SAN FRANCISCO, March 31.—"If there is a radical fault to be found with your organ, from my point of view, it is that it is over-refined," said Clarence Eddy, the veteran American organist, discussing the new Panama-Pacific Exposition organ with Walter Anthony, critic of the San Francisco *Chronicle*, recently. "Much money has been spent in providing the lighter stops, which are infinite in number and variety of tone color. The 'voicing' is also artistic in the highest degree and the character of the orchestral instruments has been well reproduced.

"Intrinsically, there is no fault in this organ at Festival Hall. It is a great organ, one of the noblest I have ever played upon. Vocally, it needs more diapason. A big scale eight-foot diapason is missing on the 'great organ' and another large scale 'stentor-phone' should be installed in the solo organ. This correction is the more important, since the organ is going to be placed, I understand, in the Civic Auditorium, where the area is much greater and the need is likewise greater that the organ be provided with fundamental, carrying diapason tone.

"I really think that the American

builders of pipe organs lead the world. We have the inventive genius and we had had the advantage of the experiments of Europe. Bach's influence remains supreme, the French have added a note from the orchestra and an emotional feeling for organ music; the English have added color and America has taken the nobility of Bachian fugue, the orchestral effects of the French and the flexibility of the English organ and the result is the greatest organ built to-day."

Only two hours were required by Mr. Eddy to familiarize himself with the manifold possibilities of the organ at Festival Hall.

**Bachner Pupils in Important Berlin Orchestral Concert**

BERLIN, March 4.—In last Sunday night's concert of the Blüthner Orchestra, for the benefit of the wives and children of the soldiers at the front, several changes became necessary at the last moment. Instead of Frau Mickley-Kemp, of the Royal Opera, a pupil of Louis Bachner, Frau Loehr-Jaeger sang Senta's Ballad from "The Flying Dutchman," while another Bachner pupil, Hans Scheuermann, the former tenor of the Coblenz and Darmstadt operas, was called upon to sing the part of Erik. Both artists met with excellent success.

In this connection it is opportune to mention the departure for America of Mrs. Eleanor Cochran, of Pittsburgh, who has been studying with Mr. Bachner for the last season. Mrs. Cochran was engaged for the Municipal Opera in Dantzig, but the outbreak of the war cancelled her contract. Mrs. Cochran sailed from Rotterdam last Thursday on the *Ryndam*, of the Holland-American line.

O. P. J.

**Anita Rio Honored by Handel and Haydn Society**

For the week of concerts with which the Handel and Haydn Society of Boston is to celebrate the one hundredth anniversary of its founding, the directors have conferred upon Mme. Anita Rio a distinct honor by engaging her for two appearances, one on Artists' Night and another in Mendelssohn's "Elijah." The dates are April 13 and 14.

**Adele Krueger's Successes in Baltimore and New York**

Mme. Adele Krueger, the New York soprano, sang before a large and enthusiastic audience at the Lyric, in Baltimore, on March 11, at a benefit for the German and Austro-Hungarian Red Cross. The singer's art and voice were much praised. She sang Leoncavallo's "Maddalena," "One Fine Day" from "Madama Butterfly," Henschel's "Morning Hymn," "Gute Nacht" by Franz, "Zueignung" by Strauss and "Neue Liebe" by Rubinstein. The encores were

"Conspirators" by Engel and "Heimweh" by Wolf.

Mme. Krueger sang groups of English and German songs at the recent New York Liederkranz Musicale, arranged by the officers of the ladies' chorus.

**Victor Lichtenstein an Energetic Factor in St. Louis's Musical Life**

ST. LOUIS, April 4.—Victor Lichtenstein, the violinist and teacher, has been exceedingly active of late in this city. At his recent lecture in the Odeon Mr. Lichtenstein was assisted by a symphony orchestra, which illustrated the speaker's remarks concerning the various orchestral instruments. The lecture-concert was very successful. Attractive also were the sonata recitals given by the violinist in the Toy Theater, Musical Art Building, this Winter. This was the first series of the kind attempted here in a number of years. Artistically and financially the project proved successful. Mr. Lichtenstein has further given a series of ten private lectures on "Music Appreciation" in the chapel of Temple Israel. The results were so gratifying that he has been requested to offer another short series discussing Beethoven, Wagner and Debussy.

Futurist music and dancing furnished the program given at the Plaza Hotel, New York, March 19, by Leo Ornstein, who played ultra-modern piano music; Paul Draper, who sang new songs by Karol Szymanowski, and Bertha Knight, who danced strange dances.

# CHARLES W. CLARK

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**A few excerpts from the daily press on his recent recital.**

"He is an artist in the truest sense."—Stanley K. Faye, *Chicago Daily News*.

"An artist of uncommon skill and intelligence."—Felix Borowski, *Chicago Herald*.

"His Lieder and songs from both German and French song literature, elicited much applause."—Maurice Rosenfeld, *Chicago Examiner*.

"He made a profound impression on his hearers."—Edward C. Moore, *Chicago Daily Journal*.

"He has got right to the heart of these songs and knows how to bring out the meaning with great charm."—Karleton Hackett, *Chicago Evening Post*.

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## MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

### Would Have a State Supported Conservatory in Every State

To the Editor of MUSICAL AMERICA:

It is interesting to read about your propaganda for music in the United States, and I assure you that all the musicians and teachers throughout the length and breadth of our country appreciate your work and are wishing you long life and health to continue in the great cause.

Lately I have heard much talk about a national conservatory, but surely a country with millions of inhabitants needs more than one.

May I offer a suggestion? When again you give one of your lectures on music, talk of a conservatory for every State in the Union, supported by the State, with only a nominal fee for the students, a rigid examination for entering, and three trial years, students then going to artist class. The school to be in or near a large city so that students could hear great artists, opera or orchestras free of charge.

From such an institution, material for orchestras especially, could be supplied. This great, rich country could well afford to do this for its coming musicians, and even poor pupils would have a chance, which they do not have now, except in very rare instances.

One of the many reasons why America is ahead of Europe in musical matters is that here everybody is anxious to learn. You do not find in Europe that stenographers, store and office girls and mothers with growing and grown up children want to study music, and do it with splendid results. The only in which Europe has been ahead of us is that everybody could hear good music, which we in the smaller cities are not able to do, because prices are too high or halls too small to ask for smaller prices.

When a great artist comes, it is not for the average student or musician, but for a few. But everything comes in due

time, and I think if those points in our musical education are made clear to the people who can remedy and adjust them, we in the small cities will soon enjoy as much good music as the large ones.

There are so many splendid articles all the time in MUSICAL AMERICA, lately on public school music, and also one by Mr. Spaeth, on composition. Perhaps we will, in the future, have songs in which rhythm and melody will exactly fit the words.

Very respectfully,  
ELIZABETH BRUCE WIKSTROM  
Grand Rapids, Mich., March 29, 1915.

### German Music in London

To the Editor of MUSICAL AMERICA:

"Mephisto's Musings" in your issue of February 27 states a condition in London with regard to German music which is incorrect. A glance at the programs published in to-day's "Referee," which I enclose, will show that German composers are well represented. A few weeks ago at the Royal Albert Hall the selections were entirely from Wagner, and the concert was well patronized.

At the beginning of the war there was some talk of boycotting German music, but better sense prevailed, and no discrimination is now made. Mephisto is not correctly informed as to the "near riot" in a London restaurant. This was not caused by the band playing "Tales from Hoffmann"—which, by the way, has been playing to full houses at the Shaftesbury Theatre for the past two weeks and is still continuing—clipping enclosed—but from the fact that there were several German waiters engaged, and the English waiters refused to work with them. I don't blame them—do you?

There is no Hymn of Hate sung in England. I speak as an American student now studying with Herr Raimund von zur Mühlen, who, in a recent article in MUSICAL AMERICA, was stated to be Germany's greatest lieder singer. He is now a resident of London and continues his work since the war as he did before, having among his pupils several Germans and Austrians who are studying at this time.

While the English are not bubbling over with love for the Germans, there is no feeling of hatred towards the common people of Germany. The Kaiser and the military party come in for all the ire the English have against the Germans.

I have seen no offensive act against any German in London. There are 20,000 here doing business every day and they come and go just as the English do. The police came to this hotel a few weeks ago and asked if the manager would take back two German waiters who were interned. He refused, as he had a full force of English, Swiss and Italian waiters. Other hotels have had the same request made, and in many instances the waiters have returned to work. How many English waiters or other able bodied men are employed in Germany?

The other day a beautiful van, painted green with gold lettering, drove past me in Regent's Park. It was a baker's van and the gold letters read "Braun und Schwartz Brot." No particular notice was taken of this self-evident German wagon. I wonder how a wagon lettered in English, "Brown and White Bread," would fare in Berlin.

I feel sure that you will give space to this letter in your valuable paper as a matter of fair play, and thank you for so doing.

Yours very truly,  
EMMA E. DOBSON  
London, March 14, 1915.

### Why Not "Francesca" at Metropolitan?

To the Editor of MUSICAL AMERICA:

The closing weeks of the Metropolitan Opera's season bring nothing of especial interest. The revival of Mascagni's Japanese opera "Iris" has completed Mr. Gatti-Casazza's productions for this year. Borodine's "Prince Igor," promised for this year, has been carried over to next.

In regard to this let it be said here that Mr. Gatti and his board of directors would do well to let "Igor" go and do instead Moussorgsky's "Khovantschina," a work of the rarest genius, considered by many superior to "Boris Godounow." The music-loving public has been interested by Moussorgsky; it will go now to

hear other Russian music-drama. If it goes to Borodine it may never desire to learn any more about Russian opera. Between Borodine and Moussorgsky there is a great gap.

But the inquiry must be made: Why has not "Francesca da Rimini," by Riccardo Zandonai, the greatest of the younger Italians, been done? Why has it not been announced? Mr. Russell announced it for Boston during the season 1913-1914, but the indisposition of Mme. Cavalieri is said to have postponed it. Now that the Boston Opera Company is no longer and Mr. Russell is too busy himself with an opera academy in Paris, the rights for the American première must be available. Mr. Gatti seems to be lethargic in this matter. This work, which has been acclaimed in Italy in several cities, and at Covent Garden in London last Summer, remains unknown in America. It is absurd for us to have to wait so long for these important productions. Zandonai is no Giordano; he may not be a Puccini, in the matter of box-office receipts. But those of us who know his music know that he promises to be one of the biggest men Italy has ever produced.

There are none too many operatic novelties of vital importance. In short, Mr. Gatti is not bombarded with possibilities. Yet he has apparently neglected Zandonai's "Francesca" and in so doing he has made that composer's admirers feel that he is not on the *qui vive*. We can forego such pretty morsels as Signor Leon's "L'Oracolo," we can live even without "Il Trovatore," refurbished by the master hand of Arturo Toscanini. But we do not wish to be deprived of hearing the biggest work of the greatest man writing music-drama in Italy today, especially when it is available. Why not "Francesca" next season at the Metropolitan?

And while we are on the subject of next season we might add that Strauss's "Salomé" and "Elektra" would find a ready public, also Debussy's "Pelleas." That a first-class opera house should operate without them in its repertoire seems somewhat grotesque. For a German novelty Mr. Gatti should consider Franz Schreker's "Der Ferne Klang," a work which has had a notable success abroad and which is written to one of the most admirable libretti we have seen in a long time; or Pfitzner's "Die Rose von Liebesgarten." An ideal one-act opera is the Austrian composer's Eduard Chiari's, "Mencia," the libretto of which is based on a drama by the Spaniard, Calderon. Yours very truly,

A. WALTER KRAMER.  
New York, April 5, 1915.

### Winner of the Pianist's Prize

To the Editor of MUSICAL AMERICA:

I wish to call your attention to your paragraph about Mary Maiben Allen of St. Louis, who won the first prize in the contest in Missouri, and say that we subscribers of your paper in Sedalia think that mention should also have been made of the winner of the pianist's prize, Mabel De Witt, of Sedalia.

The two numbers which Miss De Witt played were "Sonata Appassionata," Beethoven, and "Nocturne," Grieg.

Very truly yours,  
MRS. PAUL BARNETT.  
Sedalia, Mo., March 27, 1915.

### Maintains High Standard of Ethics

To the Editor of MUSICAL AMERICA:

I must express my great appreciation of the high standard of ethics which your paper has always maintained, and the many valuable articles which have been published from time to time.

I also desire to say that I have conceived a great admiration for MUSICAL AMERICA's editor, not only for his high ideals, but for the clearness of his vision and force of his expression, which amounts to genius. In my estimation he ranks with the foremost newspaper writers of the world.

Wish you every success.

Very truly,  
CLARK E. STEWART.  
Bloomington, Ill., March 27, 1915.

### Replies to Oscar J. Fox

To the Editor of MUSICAL AMERICA:

With reference to the letter of Mr. Oscar J. Fox, of this city, which appeared in your issue of March 25, and in which he claims that your San Antonio correspondent had misquoted him, let me say that last Fall, when I prepared a letter on the activities of the local managers and the attractions that they proposed to bring to this city, Mr.

Fox asked me particularly to emphasize that he would "feature American artists."

Let me add that I have never written anything concerning Mr. Fox except in accordance with his own suggestions.

Now, if for reasons unknown to me, he has found it advisable to change his policy, he should not rush into print and discredit what your correspondent has written, especially when what was written was at his own special request.

CLARA D. MADISON.  
San Antonio, Tex., March 28, 1915.

### Enables One to Feel Pulse of Entire Musical World

To the Editor of MUSICAL AMERICA:

In our music schools we supplement my book, "Lessons in Appreciation of Musical Form," with over 100 Victrola records. This makes a full four-year course on short musical form and is one of five courses on Appreciation of Music that we offer in the effort to give children who study year after year a knowledge of music outside the few pieces they struggle to perform. You can realize that I have been much interested in the letters that have been appearing lately in MUSICAL AMERICA on the subject of Musical Appreciation.

May I add a word of gratitude for MUSICAL AMERICA itself? Because it is so apparent that this publication enables one to feel the pulse of the whole musical world in a way that no other paper does is no reason why we should not voice our cognizance of the fact once in a while and say thank you for it.

(Mrs. C. B.) JEANNIE R. SMELTZER.  
Fort Dodge, Ia., March 27, 1915.

### ST. LOUIS MUSICIANS UNITE

#### New Body Formed to Support Missouri Teachers' Association

At the last convention of the Missouri State Music Teachers' Association a resolution proposed by George Enzinger was adopted, recommending the formation of local associations throughout the State to stimulate interest in the State association.

The committee appointed to carry out the provision of this resolution in St. Louis called a meeting of the local members of the State association, at which it was decided to form a local organization, the Associated Musicians of St. Louis. All musicians, teachers and music lovers residing in St. Louis and vicinity are eligible for membership. The officers are George Enzinger, president; Ruth Sligh, vice-president; Mary Maiben Allen, treasurer; O. Wade Fallert, recording secretary, and Ernst C. Krohn, Jr., corresponding secretary. The executive committee consists of Frank Gecks, Mrs. Carl Luyties, Ottmar Moll, Samuel Bollinger and Victor Lichtenstein. The program committee consists of Nathan Sacks, Miss Hyatt, Estelle C. McKay, Frederic Lillebridge and Tyrie Lyon. Gertrude Henneman, William John Hall, George Devereaux, Carl Becker and Miss Hudson form the social committee.

### Tea Given for Mme. Gerhardt

At a tea given in honor of Mme. Elena Gerhardt, the lieder singer, by Mrs. Waldemar Kaempfert, at her residence, No. 490 Riverside Drive, New York, on Tuesday afternoon of last week, Hugh Allan, the tenor, late of the Montreal Opera Company, rendered a program of songs in French, Italian and German by Paladile, Verdi, Rachmaninoff, Nadella, Cornelius and Hugo Wolf. Included also were three Neapolitan "canzone del popolo," sung in the original dialect. Mr. Allan's singing was cordially applauded by a large attendance of distinguished guests in the artistic and social world.

### Emma Thursby Reception to Meta Reddish

Emma Thursby gave a reception of welcome on March 30 at her home in Gramercy Park, New York, to her pupil, Meta Reddish, who has returned from successes in South America, Spain and Italy, and to Eleanor Altman, the pianist. Contributing artists for the afternoon were Alice Eversman, Grace Kerns, Miss Carl and Heinrich Meyn, who sang "Schlupfwinkel."

### National Federation Contest Winners for Indiana Announced

INDIANAPOLIS, IND., April 3.—The winners of the Indiana contest for the honor of appearing at the National Federation Convention at Los Angeles in June were Dorothy Dudley Jordan, pianist; Margaret Woodbridge, vocalist, and Marie Halleen Dawson, violinist. Ruth Murphy was the accompanist.

1915-16

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## Schumann-Heink Makes Gift of Song to Youngsters at Big Fair

Children Cheer Famous Contralto After Her Concert for Their Benefit at San Francisco Exposition—Constantino Sued by Proprietors of Oakland Theater for Refusing to Sing at Concert—Tenor Balked at Appearing Before Small Audience

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, April 1, 1915.

MME. SCHUMANN-HEINK'S concert which she offered for the children was so attractive an Exposition event that the heavy rain of Saturday made little or no difference in the attendance. Festival Hall was thronged by the eager boys and girls, while all other Exposition features seriously felt the effects of the storm. The children composed practically the entire audience, the only adults admitted being teachers, officials and a few of the distinguished musical visitors, Clarence Eddy among the latter.

After Cassassa's Exposition Band had played "The Star-Spangled Banner" and "Dixie," Mme. Schumann-Heink began her program with Schubert's "Die Allmacht." It would be difficult to think of an audience of men and women receiving this mighty classic in more becoming manner than the children did; and the explanation of the sincerity and enthusiasm of the boys and girls must be found in the good, solid teaching that is being done in the public schools. The school training has given the entire present generation of pupils a fundamental understanding of music, and it is hardly to be doubted that these boys and girls were better equipped to hear Schumann-Heink sing Schubert than an audience of their parents would have been.

Other songs on the program were Schubert's "Die Forelle," the Brahms "Wiegenglied," Becker's "Spring Song" and Bizet's "Agnus Dei." All except the last-named composition were sung in German, but the children appreciated the music and listened with devoted attention. Cheers were heartily given for

the singer at the conclusion of the concert. Several little girls carried floral offerings to the diva. One of these, Vera Magnin, representing an Alameda school, presented a glorious basket of wild flowers and made a speech in German. Translated her speech was as follows:

"Dear Mme. Schumann-Heink: We, the children of Alameda, present these flowers to you with our deepest appreciation of your kindness. In your thoughts of us we feel the great mother-love that has ruled your life and we realize the devotion that has endeared you to the hearts of all people."

### In Fine Vocal Fettle

Under the direction of Estelle Carpenter, who has charge of the music study in the schools, the boys and girls sang "America." There were speeches by several officials. After the concert Mme. Schumann-Heink was the central figure in an impromptu reception and she declared that the day was one of the most glorious in her life. Her voice was in the best of condition and she feels that her rest is accomplishing a great deal for her.

Constantino refused to sing at the concert that had been arranged for him and Patricia O'Connor at the Macdonough Theater, Oakland, last Friday evening, and in consequence he has been sued by the Pacific Theater Company for \$5,400 damages. The concert had been planned especially for Oakland's exclusive society people, among whom the fair young soprano, Miss O'Connor, is prominent, for she is Mrs. Tyler Tubbs Henshaw in private life, and both the Tubbs and the Henshaws are leading families. Constantino thoroughly understood the social importance of the audience to which he was to have sung, for he had been entertained by some of the members of this particular circle and it had been arranged that he and Miss O'Connor should tour the Pacific Coast in joint recital. But the great tenor drew the line at singing for people who were so exclusive that they couldn't muster up numbers sufficient to fill the house in manner satisfactory to him, even though the few hundreds of the elect paid for their seats at the rates of from \$1.50 to \$3.50.

### A Real "Four Hundred"

Everything was in readiness at the Macdonough on Friday and the "Four Hundred," which represents the audience count in round numbers, were in their seats nearly an hour before the curtain went up. Then Miss O'Connor, well concealing the excitement under which she

suffered, appeared and sang a group of French and German songs. Constantino, whom the society leaders of Oakland had learned to appreciate as a foremost exponent of the art of song, was next on the program. Society stirred itself and then settled down to receive the great tenor. There was a brief wait, and then—no, it wasn't Constantino—nobody seemed to know the person who came upon the stage. This person was Arthur Wenzel, manager of the theater.

"We have been on our knees for an hour," said Mr. Wenzel, "but Constantino will not sing. The audience isn't large enough to please him, and so he will not appear."

Miss O'Connor sang her part of the program. She displayed a very pleasing voice and the interpretations were excellent. For her was all the applause, and for her were all the gorgeous floral combinations in the acceptance of which the tenor had been expected to share. The audience was generous in regard to the disappointment, but Miss O'Connor felt that the circumstances attending her professional débüt were unfortunate and she refused to be entirely comforted. All plans for the Pacific Coast tour were immediately abandoned.

In the suit against Constantino, the Pacific Theater Company, which operates the Macdonough, alleges that under the

terms of its contract with the singer it lost \$400 and in addition to that sum it claims "general damages" of \$5,000.

THOMAS NUNAN.

Richmond (Va.) Wednesday Club's Festival Plans

RICHMOND, VA., March 30.—The Wednesday Club's twenty-second annual music festival will be given on April 12 and 13, in the City Auditorium. The chorus, under W. Henry Baker's direction, will be assisted by the Philadelphia Symphony, Leopold Stokowski, conductor, and the following distinguished soloists: Emmy Destinn, Margarete Ober, Herbert Witherspoon, Mildred Potter, Dan Beddoe, Florence Hinkle, Emilio de Gogorza, Florence Larrabee and Johannes Sembach.

Orphans Hear Schumann-Heink as Guests of Railroad at Exposition

SAN FRANCISCO, March 28.—After Mme. Schumann-Heink's free concert for children at the Panama-Pacific Exposition the noted contralto sang for 300 youngsters from the various city orphanages at the Sunset Theater in the Southern Pacific Building. The orphans were the guests of the railroad.

## JEANNE WOOLFORD CONTRALTO

[Baltimore Sun, March 25, 1915.]

I had the pleasure on Wednesday afternoon of hearing Jeanne Woolford, the interesting contralto of New York and Baltimore, sing at the musicale given in the Woman's Club of Roland Park. It has been some years since she has sung in recital here and her artistic growth is very apparent. As her ideals are of the highest she gave a musician's rather than a popular program, which consisted of four of the romantic lieder by Brahms, "In Waldeinsamkeit," "Immer leiser wird mein Schlummer," "Staendchen" and "Von Ewiger Liebe," Hugo Wolf's wonderful "Verborgenheit," Max Fiedler's "Die Musikantin" and two songs by Richard Strauss, "Allerseelen" and "Cecile." A third group consisted of some songs in English, a beautiful one by Marguerite Mass, the Baltimore composer, called "The Reaper," two songs from Carpenter's "Gitanjali" suite, "The Sleep that Flits on Baby's Eyes," and "On the Seashore of Endless Worlds," and also Rummel's "Ecstasy."

Mrs. Woolford, however, is a fine artist. Her enunciation is clear and telling always, her phrasing exquisite. The beauty of her phrasing was especially noticeable in the Brahms numbers, in which the rich roundness of her lower voice was always apparent. Hers is an unusual organ, for it is rarely that one hears a contralto with such brilliant upper tones. Her notes on Wednesday afternoon were absolutely golden and her reading of "The Sleep That Flits" was truly lovely. Mrs. Woolford sings with her mind, giving interpretations of real intelligence and sympathy, so that her work throughout the afternoon made the most agreeable impression.

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## CLARA GABRILOWITSCH

The Contralto's Third New York Recital in the Little Theatre, March 29th, called forth the following critical opinions :

"Mme. Gabrilowitsch sings with an unusual sympathy many different schools of composition. She achieves a wide variety of expression, and her musical feeling and comprehension are such as to give a real interpretation."—Times.

"Attention has already been called to the remarkable progress Mme. Gabrilowitsch has made in recent years. On this occasion, however, she was in better voice and spirits than at either of her two previous appearances, and so gave even more convincing evidences of her gifts."—Press.

"Mme. Gabrilowitsch has been heard here several times this season and her art and work are generally well known and recognized."—World.

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Arion and Liederkranz Societies Join in New York Concert with Gadski and Goritz Soloists

Hymning Martin Luther's chorale, "A Mighty Fortress Is Our God" ("Ein feste Burg ist unser Gott"), with Mme. Johanna Gadski and Otto Goritz leading the chorus of the Arion and Liederkranz societies and the entire audience joining in, supported by a large orchestra, under the baton of Richard Arnold, the celebration of the one hundredth anniversary of the birth of Otto von Bismarck was brought to an inspiring close at Carnegie Hall, New York, on Wednesday evening, March 31.

The celebration was under the auspices of the prominent German societies of New York. In the audience were Count von Bernstorff, the German Ambassador; the German consul and the Austrian consul, Baron Nuber. The introductory address was made by Karl W. Neuhoff, president of the Deutscher Verein, while addresses reviewing the life and achievements of Bismarck were delivered by Reinhard Siedenburg and Dr. Bernhard Dernburg.

The musical portion of the celebration consisted of performances by the orchestra of Weber's "Jubilee" overture, Brahms's "Academic Festival" overture and Wagner's "Kaisermarsch," played stirringly under Mr. Arnold's direction. Mme. Gadski sang the aria "Dich teure Halle" and songs by Brahms, Schumann, Franz and Franz Hermann. A rousing song by the last named called "Mahnung" won the greatest applause, its close on the words "Deutschland muss bestehen!" winning it a repetition. In a Concert Scene by Alban Foerster, Hermann Spieler's "Deutsches Flottenlied," A. Walter Kramer's "Die Ablösung" and Ries's "Am Rhein und beim Wein," Mr. Goritz scored heavily and won an encore, singing an amusing song about the war. Mme. Josephine Hartmann-Vollmer played the accompaniments for both singers splendidly. The combined male chorus of the Arion and Liederkranz sang Engelsberg's "Meine Mutter sprache" and Kremser's "Dankgebet" effectively under the leadership of Otto A. Graff.

The brilliant audience completely filled the auditorium and hundreds were turned away.

A. W. K.

Minnesota College Oratorio Society in "The Messiah"

ST. PAUL, March 29.—One of the largest audiences of the season assembled in the auditorium Friday evening to hear "The Messiah" given by the Minnesota College Oratorio Society, a chorus of 300 voices, under the direction of Walter Hawkinson. The soloists were Esther Osborn, soprano; Ada Dahlgren, contralto; Albert Lindquest, tenor; Gustaf Holmquist, basso. Selected players from the Twin Cities constituted the orchestra. The choruses were well drilled and effective. Of the soloists Ada Dahlgren aroused considerable local interest and deservedly so. She has received all her training in St. Paul, and the city has watched with satisfaction the development of her naturally good voice. Albert Lindquest did some fine and authoritative work, but Miss Osborn's lovely voice was not well suited to this music nor were her style and technique appropriate.

F. L. C. B.

Konecny Trio in Boise Concert

BOISE, Ida., March 30.—The last musical number on the Boise lecture course was presented Tuesday night to a very large audience by Josef Konecny, the Bohemian violinist, and his company, including Martha Stelzl, soprano, and Mary Tris, pianist and accompanist. Mr. Konecny's playing of the Ernst F Sharp Minor Concerto was characterized by remarkable technical sweep, but the concerto itself was hardly worth the effort expended upon it, all the movements being exceedingly dry except the last. Martha Stelzl, the soprano, proved popular. While not the possessor of an unusual voice, she sang most beautifully and was given a hearty encore after each group. Mary Tris, an artist both as accompanist and soloist, gave the Allegro Briosso from the Sonata in B Flat, by Schytte, a splendid performance.

O. C. J.

Leginska, the English pianist, will play recital engagements in Saratoga and Poughkeepsie along with seven private appearances in Greater New York during the first half of April. Miss Leginska has also been engaged as soloist for the Paterson May Festival.

**MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 23**



*It is an unspeakable joy to be at last in the native land of Walt Whitman, Stephen Foster and "Huck Finn", and at a moment so resplendent with the presence of great musicians of every nationality and aesthetic tendency.*

*The artistic and cultural growths of my own country Australia are closely bound up with those of the United States, and it touches me very deeply indeed to witness on the spot the present highly interesting, rich and hopeful achievements of native American composers and performers; not merely in the lofty sphere of "classical" music, but equally so in the no less important paths of Popular music, Negro music, and Indian music.*

*I am a sincere admirer of your vital and always engrossing "Musical America," and very particularly of its prophetic consciousness of the vast and glorious musical future of this marvellous country.*

*Percy Grainger*

*March. 1915.*

This season marks the first visit to America of Percy Grainger, the eminent Australian composer and pianist whose striking and charming personality has won him a host of enthusiastic friends here. His tribute to America's achievements in musical art is of particular value, coming as it does, from a man who has won distinguished recognition as a creative and interpretative artist of high rank.

# MUSICAL AMERICA

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New York, April 10, 1915

THE INTERNATIONAL ACADEMY OF OPERA

As will be seen from an article in our news columns this week, the scheme of "the International Academy of Opera," projected under distinguished auspices abroad as well as here, has been broadened and expanded so as to make the United States the basis, New York the center, and Paris one of the leading European adjuncts.

The International Academy of Opera was originally started to establish in Paris an institution for the purpose of instructing and finishing qualified students of singing, and especially young Americans, in every branch of operatic work, and to provide for their maintenance during their terms of study, besides organizing débuts and public appearances.

While a number of prominent Europeans, as well as Americans, had declared their interest in the enterprise to the extent that they were willing to contribute scholarships from \$5,000 each up, those who were actively engaged in furthering the scheme in this country speedily found that there was a certain opposition, on the ground that it was believed that the time had come, especially in view of the wave of nationalistic sentiment which has swept this country during the war, not only in musical affairs, but in manufacture and business, for us to stand up for our own, and no longer

to be almost wholly dependent for musical education, as well as artists, on foreign countries.

For this reason, as will be seen from the article in this issue, we have reason to believe that the gentlemen who are prominently identified with the enterprise have concluded to expand its scope.

Among the strong features of the plan as originally projected, was notably this, that it would afford more opportunities for talented aspirants for operatic fame for making débuts than they could secure in this country, one of the reasons being the general unfortunate prejudice against American singers who have not as yet secured European endorsement.

Another objection was to the effect that as it was admitted that not only the principal capital was to be provided by public-spirited Americans, but the majority of the students were to come from this country, that it would be more appropriate if certainly the headquarters of such an institution were established right here in New York.

A further argument adduced against the enterprise as originally planned was, that no such international scheme of operatic instruction could be properly centered in a city like Paris, under existing conditions in Europe, which conditions, even when war ceases, are liable to continue for many years. No general scheme which does not include German opera, for instance, which surely will not be possible in Paris for some time at least, can, with justice, call itself "international."

The United States, being neutral ground, is preferable and suitable as the general base of this broad scheme, with New York and the Century Opera House as center points, from which connection can be made with the Boston, Philadelphia and Chicago Opera Houses.

This is all the more true in view of the fact that we have in our own Metropolitan to-day not only the highest standard of opera, but the most cosmopolitan home of opera.

There is one added reason why this country should be made the principal base of the enterprise, and that is, that it has been shown that there are no more beautiful voices in the world than those of American girls, and that we have not only any amount of musical talent right here among us, but, furthermore, that our own students are concededly the most enthusiastic, the most devoted and most ambitious.

Furthermore, we have in this country, it has already been shown, any number of public-spirited, wealthy people, who, if the scheme is put on a sufficiently broad and noble basis, will be only too ready to come forward and help it to success.

On such a foundation as it is now proposed to place the entire undertaking, and under the auspices of such distinguished men as have already been mentioned in connection with it, this country will take its rightful place in the musical world as offering even greater opportunity for the development of its own talent than is offered by European countries.

All music lovers, and especially those interested in opera, can now give the enterprise their hearty support, for the reason that, as the scheme has now been expanded, all possible objections have been removed.

Grateful for all in the way of musical knowledge, of musical culture, of musical education, which it has received from the Old World, the United States will now, in full co-operation with all that is best in the foreign countries, take the lead with the greatest, broadest and noblest scheme of education for opera that the world has yet known.

Personally I feel so strongly on everything that the war has brought into question for the Anglo-Saxon peoples that humorous detachment or any other thinness or tepidity of mind on the subject affects me as a vulgar impiety, not to say as rank blasphemy; . . .

Sincere and world-shattering hate, hate of man against man, is scarcely a subject of amusement, and as embodied in music should doubly require another attitude on the part of musicians. There are too many people, in too many lands, who would like to sing their own particular "Hymns of Hate"; but such a spirit, in the present state of the world, demands an expressed opposition of quite another sort from that so aptly described by one of our greatest living writers, if not the greatest, as "humorous detachment."

—

## PERSONALITIES



Eleanor Spencer in Detroit

In the above picture are shown, reading from left to right, Weston Gales, conductor of the Detroit Symphony Orchestra; Eleanor Spencer, the gifted American pianist, and Frederick Alexander, director of the Michigan State Normal Conservatory of Music at Ypsilanti. It was here that Miss Spencer played a successful recital on March 10 before the students. The snapshot was made in the park in Detroit.

Bensel—Mme. Caryl Bensel, the soprano, is a descendant of the composer, Peter Cornelius.

Ropps—The fact that Ashley Ropps, the baritone, has reached the position of a successful concert artist after giving up the duties of a lumber salesman is commented upon in an article on Mr. Ropps in a recent issue of the New York *Lumber Trade Journal*.

Gluck—Alma Gluck, the famous American soprano, has cancelled all her concert engagements for the remainder of this season. The birth of an heir is expected in the household of Mme. Gluck and her distinguished husband, Efrem Zimbalist, the Russian violinist.

Richards—Announcement was made in New York last week of the birth of a daughter to Mrs. Edith Richards and Lieut. Percy Richards, the Swedish opera singer, now in this country. The little girl is a "twilight sleep" baby. Mrs. Richards was formerly Edith Howe, a graduate of Vassar in the class of 1906.

Wilson—Washington dispatches say that Margaret Wilson, the President's daughter, has sung "The Star Spangled Banner" for graphophone use. All of the royalties realized from the record will go to the International Relief Society for the aid of the war-stricken cities of Europe. Miss Wilson, whose voice is a sweet soprano, has always been interested in concert music.

Cottlow—in a recent letter from Berlin to her mother, who is in this country, Augusta Cottlow, the American pianist, notes that, although many teachers in Berlin are complaining about lack of pupils, she has herself been favored, having acquired four new pupils since the war broke out. One of these pupils is American, two are Germans and one hails from Holland. Miss Cottlow will tour America in 1916-17.

Farrar—Geraldine Farrar was asked recently as to the importance of beauty in enhancing the success of an opera singer. "It is an asset and an undoubted help to any opera singer who is in earnest," she answered, "but not a necessity. Ordinary womanly grace and magnetism will be far more valuable to the singer than tremendous beauty and no magnetism at all. Art must be so pronounced in her work that it will be her main source of attraction and charm."

de Tréville—at the time of her recent appearance before 5,000 persons in Toronto, Yvonne de Tréville visited a military camp near that city and was permitted to operate a Maxim quick-firing gun, discharging 260 shots in less than a minute. Miss de Tréville has been worried about her house in Brussels, but after her last concert in Washington Mrs. William J. Bryan interested herself in the matter and found that up to December 1 the house had not been wrecked.

Morrisey—Marie Morrisey was a church organist before she became a choir singer. The contralto, who has just been engaged for the Fifth Avenue Presbyterian Church, will give a farewell recital in St. Mark's Methodist Church, Brooklyn, on April 22. On April 3 she was soloist at an organ recital in Brooklyn. On April 8, 9 and 10 she will be one of the soloists in a series of New York concerts, while from April 26 to 31 she will be soloist on the Spring tour of the Russian Symphony Orchestra under Modest Altschuler. On May 8 Mme. Morrisey will be heard in Newark.

Martin—"After all, what is there unreasonable in the idea of a municipal opera house?" asked Riccardo Martin, of the Metropolitan Opera, defending that institution in a recent interview. "We have libraries and art galleries maintained from the proceeds of taxation, and to add opera houses to these educative institutions would not involve any new principle of public expenditure." Mr. Martin believes that the outstanding operatic need of New York at the present time is a theater which would take a place between the Metropolitan Opera House and the average Broadway show in the presentation of artistic light opera.

# POINT and COUNTERPOINT

WE related some weeks ago how an office boy of the St. Louis *Republic* had enlarged upon one of the quips in "Point and Counterpoint." This item met the gaze of our own alert Michael and the lad handed us the following:

*Blinx*—"I see Buenos Ayres is going to give Caruso \$7,000 a night for singing there."

*Jinx*—"Well, they always did say that Brazil is the place where the 'nuts' come from."

"Your wit exceeds your geographical knowledge," we told Michael.

\* \* \*

Philadelphia, March 30.—"Brighten the Corner" and "The Brewers' Big Horses Can't Run Over Me," two of Billy Sunday's hymns, have been set to onestep and fox trot time and now are among the most popular dance tunes in the cafés and dance halls here.

Probably these are some folk rhythms that Percy Grainger won't care to perpetuate in the higher forms of music.

\* \* \*

List to another item in the march of music as a sociological aid:

PITTSBURG, PA., Wednesday.—W. Noble Mathews, Superintendent of Police, has arranged to have the Police Quartet, which sang in the "Billy" Sunday Tabernacle, render nightly concerts in the Central Police Station. This, the chief declares, is absolutely certain to make the wayward ones behind the bars lead better lives. It has been found in the experiments that solemn and pathetic songs appeal directly to the hearts of the professional thieves, while ragtime will comfort and soothe the most complicated "jag" that was ever quartered in a cell.

The story adds that when the quartet sang "Where Is My Wandering Boy Tonight?" three pickpockets were found weeping in their cells. This may have been due to the fact that \$2,500 worth of jewelry had been taken away from them an hour before, comments the cynical reporter.

\* \* \*

Is there no end to the practical usefulness of music? Here's another instance:

Miss E. B. Dearborn, in charge of the commercial department of the high school at Red Bank, N. J., having used a phonograph in teaching for the last three months, is convinced that learning to typewrite is a lot easier when set to music.—*Daily Paper*.

We should say that the young typist must indeed have a weird sense of rhythm who can type "Dear Sir, Yours of the 16th inst. received" to the tune of "Sister Susie's Sewing Shirts for Soldiers."

\* \* \*

The Pianomobile for musicians has been devised by Norman Anthony in *Life*. It offers "practice and fresh air combined. Also a great relief to neighbors."

We notice that in the sketch showing the pianist operating the Pianomobile along a country road the machine is supplied with an auto horn. How superfluous! As a warning to pedestrians just

let the operator play some crashing dissonances à la Schoenberg or Ornstein.

\* \* \*

*Fond Mother*—"Improvise? Why, my daughter can improvise any piece of music you put before her!"—"Judge."

\* \* \*

Who has not been harrassed by the person-in-the-next-seat who persists in humming a tune that is being played! Asks Louis Dodge in the *St. Louis Republic*:

Do people in such a case suppose that they are aiding the musicians? Or do they suppose that they are contributing to the joy of those who sit near them? When Pavlova dances will we, in time, be called upon to look upon ancient dames who get out into the aisles and prance while the performance is going on?

\* \* \*

Among "a Few Well-known Liars" lyricized by James J. Montague in the *New York American* is this specimen:

You know Mabel Mudd, the amateur contralto  
Who has always got her music roll along  
And who'd get a fit of pique that would last  
her for a week  
If her hostess didn't ask her for a song.  
When at last they drag her toward the grand piano.  
She observes as with a cough she clears  
her throat:  
"Really, truly, I don't see why you want a  
song from me;  
I assure you that I cannot sing a note."

\* \* \*

The most practical suggestion in the anti-star crusade is that made by *Puck*, which gleaned the hint from a concert report in its *Sing Sing* contemporary, the *Star of Hope*. In this we are told that "Nos. 60876 and 65398 rendered the duet, etc."

If Mr. Gatti-Casazza adopts this plan with his singers, says *Puck*, we may see something like the following in our morning paper:

Last night No. 34567 sang "Rhadames" in "Aida" to an intensely enthusiastic audience. No. 67876 was also in good voice. No. 43291 was suffering from a bad throat, etc.

\* \* \*

James Huneker, who admits: "I am not a highbrow," has been to hear Calvé in vaudeville.

"A young lady who sat next to me," he relates in *Puck*, "and desperately chewed gum, presumably to conceal her emotions, remarked to a 'lady friend':

"Say, Calf is some singer!"

"Then I knew the heart of the great public had been reached."

\* \* \*

See what has happened to Sylvester Rawling of the *New York Evening World* just because he ventured to make some suggestions as to what we might expect from Lucrezia Bori in Geraldine Farrar's parts next season! Here is what a matinée girl has written to Mr. Rawling:

"Oh, Sylvester Rawling, how could you be so cruel to Miss Farrar! I am so mad that I don't think I will ever see you again. Poor little Geraldine! I would love to smother her in a bed of pink ruffles. If I ever forgive you, it will not be soon."

\* \* \*

Mr. Toscanini's brass choir at the Metropolitan should be given a bronze cross for noble service. At the "Iris" revival it acted as an alarm clock for a wearied critic. Henry T. Finck of the *Evening Post* complains that "during the second act he was thrice rudely awakened by the tremendous brazen blasts which Mascagni has inconsiderately introduced in this score."

\* \* \*

"I don't like symbolic operas," said one man at the "Iris" performance. "Take 'Julien' and 'Iris,' for instance."

"Yes, but such symbols!" countered his friend. "One is absinthe symbolism and the other macaroni symbolism."

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## ROCHESTER CHORAL MUSIC

Festival Chorus's Concert and "Seven Last Words"

ROCHESTER, N. Y., April 3.—The Festival Chorus, Oscar Gareissen, director, closed the series of free municipal concerts at Convention Hall last Sunday. Ernestine Klinzing furnished the accompaniments. The program follows:

March of the Goths, Kreigkotten; "Chrysossoar," Arthur Nevin; "The Lass with the Delicate Air," Arn-Fox, Festival Chorus; Cavatina from Faust, Gounod, Frank Trapp, Solo and Duet from "Hänsel and Gretel," Humperdinck, Mrs. S. C. Wilson, Mrs. Fred Cook, "Farmer, What's That in Your Bag?" Orlando di Lasso; "The Stars in Heaven Are Shining," Rheinberger; "Laughing Song," Van der Stucken, Festival Chorus; "The Haymakers," Caldicott; "Sweet and Low," Barnby, Festival Chorus; "Thine," Bohm, Daisy Stret, Duet, "Whispering Hope," Alice Hawthorne, Misses Ire and Adelaide Messmer. Scene III from "Olaf Trygvasson," Grieg, Festival Chorus.

The Choral Club of the Rochester Conservatory of Music, Frederick R. Benson, conductor, presented "The Seven Last Words of Christ," by Theodore Dubois on Wednesday evening, March 31, at the Conservatory Hall. The performance was marked by dignity and reverence. Professor G. Frazier of the dramatic department of the University of Rochester gave an interpretative reading of the words preceding the singing.

An organ recital, open to the public, was given last Tuesday morning at the First Baptist Church under the auspices of the Tuesday Musicale. Mrs. Mary Chappell Fisher, the president of the club, opened the program with five organ numbers, and solos were sung by Lil-

lian Ryder Wiley and Mrs. Frederick Warner Coit. Helen J. Shaefer played the organ accompaniments, and closed the program with four organ solos.

M. E. W.

Mr. and Mrs. Francis Rogers Give Recital at Sing Sing

Mr. and Mrs. Francis Rogers, assisted by Bruno Huhn, accompanist, gave a program of songs and recitations at Sing Sing Prison on March 30. The concert party arrived at the prison early in the afternoon in time for a tour of inspection with Warden Osborne as guide. As the auditorium is not large enough to hold all the inmates at one time, it was necessary to give the program twice, each time before several hundred men. The program consisted of two groups of songs sung in English by Mr. Rogers and groups of recitations and monologues by Mrs. Rogers. No audience anywhere could have shown itself more sympathetic or responsive to the appeal of sentiment, humor or pathos.

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this 29th day of March, 1915.

MARGARET SALDINI,  
Notary Public, New York County, No.  
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(Seal)  
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L. E. BEHYMER, the Los Angeles manager, sends to MUSICAL AMERICA from San Francisco data concerning the People's San Francisco Opera Company, the formation of which has already been reported in this journal. Says Mr. Behymer:

"The management back of this new opera is the same management of the Popular Symphony Concerts which have been given very successfully in San Francisco for two years, and as they have the confidence of quite a number of the business men and the backing of several prominent San Francisco women besides the women's clubs, I think it is going to stick. They are using some of the best of the Bevani Company and Lambardi singers under the direction of Josiah Zuro, and I shouldn't be surprised if this did not turn out to be the logical successor to the old Tivoli Company which ran for over a quarter of a century in the early days."

In the initial statement of the new company, of which Lillian Harris Coffin and Minnie Elizabeth Webster are the sole managers, this announcement is made:

"The People's San Francisco Opera Association is organized for the purpose of giving to the people of San Francisco a permanent opera at popular prices, thus bringing within the reach of all the privilege of satisfying that hunger for good music that every human being feels."

### Critics Join in Praise of KATHRYN PLATT GUNN VIOLINIST

as Soloist of Chaminade Club of Brooklyn on Feb. 25th, 1915

*Brooklyn Eagle, Feb. 26:*  
Miss Gunn displayed rare skill when she gave "Polonaise Brillant" (Wieniawski), "Zephyr" (Hubay), "Andantino" (Matini-Kreisler), and "Caprice Viennais" (Kreisler). Beauty and brilliancy characterized each interpretation.

*Standard Union, Feb. 26:*  
Miss Gunn played four solo selections, Wieniawski's "Polonaise Brillant," Kreisler's "Caprice Viennais," Matini-Kreisler's "Andantino" and Hubay's "Zephyr." Her playing was marked by considerable technical skill and by colorful interpretative power.

*Brooklyn Times, Feb. 26:*  
Miss Kathryn Platt Gunn, violinist, played several selections, prominent among which were "Zephyr," by Hubay, and Kreisler's famous composition "Caprice Viennais." In the difficult passages of double-stops in the latter number, Miss Gunn showed herself to be a clever and firm technician, getting a full, deep tone and demonstrating her mastery of her instrument.

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"We believe that the giving of grand opera on old lines is obsolete and thoroughly unpopular and feel that this new method will meet with a warm reception and with the same success which has attended the People's Philharmonic Orchestra concerts."

Mr. Behymer's letter concluded thus: "I came up with the Schumann-Heink party; she pulled off a gorgeous entertainment for the children at Festival Hall last Saturday, and it was a spectacle worth coming a thousand miles to see. She is singing wondrously well; looks ten years younger; seems to be without a care, and the entire city virtually took her in their arms. Have just finished an arrangement to take care of the State campaign for the Boston Symphony Orchestra. My season is practically over with a big tour of the State for Julia Culp, the Barrère Ensemble and the Pavlova Company."

#### Ottlie Metzger to Tour Here Under Banner of Haensel and Jones

Mme. Ottlie Metzger, the great German contralto of the Hamburg Opera, will come to America next season under the management of Messrs. Haensel and Jones to appear in concert and oratorio from December to May. The major part of her career has been spent in the same institution which gave Mme. Schumann-Heink to the musical world, Mme. Metzger having succeeded Mme. Schumann-Heink when the latter left the Hamburg Opera to come to America. Mme. Metzger is one of the foremost Schubert interpreters in the musical world to-day.

#### Dana Musical Institute's Orchestra in Stirring Performance

WARREN, O., April 1.—Those who did not avail themselves of the opportunity of hearing the program at Dana Hall last night have cause to regret missing the finest orchestral program of the season here. The Dana Music Institute Orchestra, under the direction of Lynn B. Dana, played to a capacity house and for

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an hour and a half held its hearers spell-bound by its artistic performance. The program contained Schubert's "Unfinished" Symphony, Godard's Introduction and Allegro, with Edith Mae Underwood, the piano soloist; Liszt's "Les Préludes," Herbert's "Badinage" and Liszt's second Hungarian Rhapsodie. To the credit of the director and the orchestra it should be said that the performance exceeded the expectations even of the most faithful admirers of the organization. Miss Underwood's playing brought forth well merited applause. She is a member of last year's graduating class at the institute.

#### Free Recitals in Gala Week of Music in Omaha

OMAHA, NEB., April 3.—Through the generosity of the new piano department of the Brandeis Stores Omaha has had an innovation in the nature of a gala week of music. Under the direction of W. M. Robinson, manager of the department, three free recitals have been given each day, one by a local artist and two by advanced pupils of the various teachers, all of which have been attended by large and remarkably appreciative audiences. Artist recitals have been given by Jean Duffield, Edith L. Wagoner, assisted by Luella Anderson; Alice Davis, Cecil Berryman, Martin Bush and Belle von Mansfelde, while these pupils of the Omaha Conservatory of Music and Arts have been heard: Cora Schwart, Sigmund Landsberg, Bella Robinson, Mrs. Foster, Mme. Baetens, Henry Cox,

Alice Davis, Cecil Berryman, James Carnal, Frank Mach, Nora Neal, Jean Gilbert Jones and Edith L. Wagoner. Another recent innovation was a Sonata program, in which Mrs. E. R. Zabriskie presented Flora Shubert, Emily Lear, Grace Rudy, Flora Sears, Gertrude Kooper and Mrs. G. W. Icken, advanced violin students, assisted by Eleanor Lear, pupil of August Borglum. At the close of the program Mrs. Zabriskie herself gave a beautiful interpretation of the first two movements of the Sonata in E Minor by Sjögren, with Edith L. Wagoner at the piano. E. L. W.

#### Federation Winners Appear in Boston Concert

BOSTON, March 27.—A unique program was that of the bi-monthly concert of the Chromatic Club of this city in the Hotel Tuilleries, on Tuesday morning, in that several winners in the recent contest of the National Federation of Music Clubs appeared on the program. Aurora La Croix, who was the successful candidate in piano from this State, played the Chromatic Fantasie and Fugue of Bach. Mabel W. Daniels, winner of two prizes for composition offered by the National Federation, conducted a women's chorus in three of her compositions. Miss Eskhoff, soprano, who had a high vocal standing in the club contest, sang the "Shadow Song" from "Dinorah," Meyerbeer. Florence Jepperson, the Boston contralto, also on the program, sang a group of English songs delightfully. W. H. L.

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## FINAL SAN ANTONIO SYMPHONY CONCERT

Wagner Program Closes Highly Successful Season—Music Teachers Organize

SAN ANTONIO, March 29.—The sixth and final concert of the San Antonio Symphony Orchestra's season was heard by the largest audience of all that have assembled for these events. It was a Wagner festival concert, under the direction of Arthur Claassen, and it may be said to have been the crowning effort of the season. It was participated in by the Mozart Society, the Beethoven Männerchor and the Liederkranz Society, so that there were both symphony and choral effects of a high order.

Mr. Hesse, one of the leading violinists of the orchestra, was heard in a brief talk in the interest of the organization. He said that when it was first announced that there would be a series of six concerts during January, February and March he frankly believed that a realization of the project was impossible, but added that "I did not then know the ability of our conductor to bring music out of chaos, his patience, perseverance and complete knowledge of the works in hand."

The "Tannhäuser" Overture, which opened the program, aroused more enthusiasm than any other number in the entire series of concerts. The majestic manner in which it was played thrilled the audience until "bravos" were shouted. The recitative and song to the "Evening Star" was sung by William Herff, member of the Beethoven Männerchor, whose mellow baritone was effectively revealed in the beautiful melody. Selections from "Siegfried," "Parsifal," "Tristan und Isolde," "Götterdämmerung," "Walküre" and "Rheingold" were played by the orchestra, and it is difficult to say which was most enjoyed. The Mozart Society sang the "Spinning Song" from the "Flying Dutchman" and the Beethoven Männerchor, Liederkranz Society and others sang the "Sailors' Song" from the same opera. These numbers were enthusiastically received and gave some hint of what may be expected in the State Sängerfest to be held here next year.

A fitting finale to the season was a Bohemian Banquet given by members of the orchestra and their friends in the club room of Beethoven Hall at the close of the concert. A short talk was made by Mrs. Eli Hertzberg, president of the Symphony Society, in regard to the orchestra's finances, and it was decided to give another program, a compliment from the orchestra to the society.

A number of the leading music teach-

ers of San Antonio met at the St. Anthony Hotel last week to organize a branch of the State Music Teachers' Association, the first branch having already been organized in Dallas. Clara D. Madison was elected temporary chairman and Mildred Gates secretary. The name chosen for the organization was the San Antonio Music Teachers' Association. A membership committee was elected composed of Arthur Claassen, Else Sternsdorff, John M. Steinfeldt, Harold Morris, Emmett Roundtree and Mrs. L. L. Marks. A committee to draft a constitution and by-laws consists of Mrs. Hoit, Miss L. Holman and Harold Morris. It was determined that the local association meet with the State association in April.

Among those present were John M. Steinfeldt, Mrs. L. L. Marks, Harold Morris, Mildred Gates, Clara D. Madison, Mrs. Hoit, Miss L. Holman, Emmett Roundtree, Mrs. Spell, Mrs. Eugene Staffel, Florentine Heilig, Meta Hertwig, Fred King, Mrs. J. O'Shea, J. M. D'Acugna, Arthur Claassen and Vera Nette. C. D. M.

### Grace Bonner Williams and Lambert Murphy in Taunton Recital

BOSTON, March 22.—Grace Bonner Williams, soprano, and Lambert Murphy, tenor, gave a joint song recital in Taunton for the Ladies' Musical Club of that city on March 9. A trio consisting of Ella Beatrice Ball, violin; Alice Totten, cello, and Jessie Downer Eaton, piano, also contributed to the program. Mrs. Williams sang the aria from Rossini's "Barber of Seville," "Una voce poco fa," "Chère Nuit," Bachelet; a group of French and English songs, and, as the closing number, with Mr. Murphy, the "Pur ti Riveggio," from "Aida." Mr. Murphy gave German, French and English song groups, and a powerfully artistic delivery of the "Celeste Aida" from the Verdi opera. The highly finished performance of both artists was greatly appreciated by a large audience.

W. H. L.

### Marie Sundelius to Create "Joan of Arc"

Mme. Marie Sundelius, the soprano, has been selected to create the rôle of *Joan of Arc* in Bossi's work of that name, which is to be given its première by the New York Oratorio Society, December 7 next.

There were many Swedish people present at the recent concert of the Boston Symphony Orchestra in Worcester who were interested in the appearance of their countrywoman, Mme. Sundelius. She sang the "Ave Maria" from Bruch's "Cross of Fire" and *Micaela's* aria from "Carmen," and was most cordially received.

Emma F. Rihl, soprano, will be the soloist at the performance of Harriet Ware's "Undine" on April 14 in Horticultural Hall, Philadelphia. There is considerable interest in this talented singer, who is a pupil of W. W. Shaw.

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## PLAYS MINNEAPOLIS COMPOSER'S MUSIC

Oberhoffer Introduces Avery's "Joyous Prelude"—A Concert with Kreisler as Soloist

MINNEAPOLIS, March 23.—The eleventh symphony concert by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, was played before an

audience which, for size and enthusiasm, exceeded the season's record. Every seat was sold. Every soul was stirred. Hundreds of disappointed ones were unable to gain entrance.

The particular attraction was conceded to be Fritz Kreisler, master violinist, whose performance of Brahms's Concerto in D

Major, Op. 77, and the Introduction and Rondo Capriccioso, by Saint-Saëns, was received with deafening applause. Both were superb under the bow and baton of Mr. Kreisler and Mr. Oberhoffer.

The orchestral program began with a wonderful Choral and Fugue by Bach-Ahert which established a feeling of satisfaction not altogether sustained in the hearing of Schubert's Overture to "Rosamonde" or in the Ropartz Symphony No. 4 in C Major, which completed the program.

The popular concert of Sunday afternoon was made interesting through the appearance of Minneapolis soloists and the performance of a composition by a Minneapolis musician. Clara Williams, soprano, made a charming appearance and sang with excellent judgment and taste the "Ernani Involami" aria from

Verdi's opera, and *Micaela's* Aria from "Carmen," with encore numbers.

For the first time in Minneapolis a double-bass was heard as a solo instrument. Frank Kuchynka was the soloist, appearing in Geisel's Caprice, for double-bass and orchestra, and interpolating an original cadenza. The audience gave evidence of its pleasure in applause which was cordial and prolonged.

The orchestral numbers were Chabrier's "Marche Joyeuse," Strube's Comedy Overture, "Puck," Grieg's Lyric Suite from Op. 54, "Caucasian Sketches," by Ippolitow-Iwanow, and "A Joyous Prelude" dedicated to Mr. Oberhoffer by Stanley R. Avery, of Minneapolis.

The last named number is Mr. Avery's Op. 41 in a list of compositions numbering more than two hundred and including songs dedicated to and sung by Reinhard Werrenrath and David Bispham; piano pieces; organ pieces, dedicated and used by Samuel A. Baldwin, Edwin A. Kraft, Harry P. Jepson, William C. Carl, Will Macfarlane and Clarence Eddy; anthems, orchestral pieces, the comic opera "Katrina" and "The Merry Mexican," an operetta for boys. F. L. C. B.

Value of Home Training Exemplified in Pianist Albright's Case

HARRISBURG, PA., March 27.—Newell Albright, a brilliant young pianist, gave his sixth recital here on March 22 in Fahnstock Hall. Mr. Albright, who received his musical education wholly in this country, is doing much to stimulate musical interest in this section. His program on this occasion contained works by Bach, Beethoven, Couperin, Daquin, Dandrieu, Lully, Debussy, Scott, Liszt and Strauss.

### Criticism Recital at Shepard School

ORANGE, N. J., April 1.—In the constructive criticism recital on Thursday evening, March 11, at the Shepard School of Music, Jane Ingersoll, Katherine Hill and Mary Woodward evidenced fine power of discrimination. Florian A. Shepard, who has been elected to membership in Phi Beta Kappa at Wellesley College, will be associate principal of the Shepard School of Music in June after her college graduation.

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## The Delusion of "Atmosphere" as Applied to Music Study in Paris

WRITING a short time ago in the *Sunday Magazine*, Francis Grierson, the pianist, drew a picture of student life in Paris calculated to inspire home-loving sentiments among Americans who may have planned to pursue their musical studies in the French capital.

"Let us consider," said Mr. Grierson, "what writers and artists call 'local atmosphere.' A great deal of this so-called 'atmosphere' is an illusion in the mind's eye. The much advertised Latin Quarter of Paris is one of the most depressing places in the world. Its history is one long wail of disillusioned lives, and its actual influence on the mind of the student is negative when not actually demoralizing. The atmosphere of the Parisian boulevard is still worse. It would be impossible to compute the moral and intellectual wrecks caused by the atmosphere of a boulevard café."

"In Paris the foreigner seems always waiting for something to happen. This is not at all surprising, since that is what the French who haunt the boulevards wait for every day. It is this wanting something to happen that has made Paris the hotbed of modern revolution. *Ennui* is at the bottom of it all. It is also one of the principal causes of American unrest, and the chronic illusions engendered by the constant seeking for new scenes and fresh excitement.

"But why should Americans leave the most hopeful and promising country in the world to seek solace or inspiration in a part of the globe that, according to every observing traveler with a critical mind, is at the nadir of intellectual productivity? There is now no country of Europe that can offer foreign students anything at all resembling a new form of creative art. Everything there is

tentative, even to a much greater degree than in America. Paris is afflicted with twenty different schools of art, music, literature, poetry, and the newcomer can pay his money and take what his whim dictates."

### CLOSE OF ANN ARBOR SERIES

Theodore Harrison and Other Artists in Orchestra's Program

ANN ARBOR, MICH., April 3.—On Thursday afternoon the University Symphony Orchestra appeared in its last concert of the season in Hill Auditorium before an audience of over 3,000. The concert was given on the occasion of the Michigan school master's annual convention in Ann Arbor and was largely attended by out-of-town patrons, as well as local music lovers. The orchestra was never heard to better advantage, and with a high degree of spirit, precision and flexibility.

Three soloists assisted, Theodore Harrison, baritone, head of the vocal department of the University School of Music; Henry James Dotterweich, pianist, formerly a member of the School of Music faculty and now located in Detroit, and Thelma Newell, violinist, who graduated from the school a year ago.

Mr. Harrison's rich and resonant voice filled the great hall in Buzzi-Peccia's sacred hymn, "Gloria," and his easy and fluent *bel canto* style was beautifully satisfying. Mr. Harrison moved his audience by supplementing his thorough musicianship with the simple sincerity of his utterance. In Miss Newell's performance of Svendsen's Romance her tone was refined, well controlled and quite large, and her intonation sure and firm. Mr. Dotterweich played Beethoven's E Flat Concerto with a splendid command of artistic pianism. Sympathetic and flexible accompaniments were furnished by Mr. Lockwood.

Several interesting recitals have been given in Ann Arbor recently under the auspices of the University School of Music. On Monday evening, March 29, Miss Cathrin M. Westervelt, a member of the piano faculty, was heard in an attractive program, given in Frieze Memorial Hall. Her contributions were greatly appreciated by a large number of music lovers and she acquitted herself in a most musically manner.

On Wednesday evening, March 31, an interesting program was given by members of the School of Music faculty complimentary to the Woman's Club of Ann Arbor. The able participants were Mrs. Byrl Fox Bacher, Thelma Ursula Newell and Frances Louise Hamilton.

Wassily Besekirsky Engaged as Soloist with Philadelphia Orchestra

Wassily Besekirsky, the Russian violinist, who has had two successful appearances in New York since he came to this country, has been engaged as soloist with the Philadelphia Symphony Orchestra on May 3. He will play the Tchaikowsky Concerto. His manager, Annie Friedberg, is now arranging a tour through Canada for the early Fall. Mr. Besekirsky will remain in this country during the Summer and will have several concert appearances late in the Spring.

Musical Art Club Concert in Boston

BOSTON, April 3.—Gertrude Holt, soprano, of this city, was one of the soloists in the Musical Art Club concert at the Toy Theater, on Thursday. Her songs were the "Delight Waltz," Luck-

stone; "Where My Caravan Has Rested," Lohr, and "Song of Joy," Woodman, all of which were delivered with spirit and charm. Mrs. Holt was accompanied at the piano by Harris S. Shaw. Grace Warner, a professional student of Mme. Helen Hopekirk, was the solo pianist and played effectively the "Scherzo," Mendelssohn; "Humoresque," Tscherepnine, and "Polonaise," Rubinstein. Sullivan A. Sargent, basso, accompanied by Adeline Connell, and Alice Reese, mezzo-contralto, accompanied by Gertrude Belcher, gave pleasure in their song groups. A quartet consisting of Love Hewins, soprano; Mrs. Goodby, contralto; Arthur Hackett, tenor, and Dr. Arthur Gould, baritone, sang Leoni's cycle, "Fairy Dreams."

W. H. L.

### RECORD FOR HARRIS CHORUS

Ninety Per Cent of Membership Attend Six Sessions in Seven Days

The St. Cecilia Club, Victor Harris, conductor, has just finished the most active and successful year in its history. In addition to its regular series of two concerts, one on January 19 and the other on March 23, the club gave an extra concert in the People's Symphony chamber music series on January 16, and on March 25 and 26 assisted the New York Philharmonic Society in its production of the Liszt "Dante" Symphony, which contains a choral "Magnificat" for women's voices.

During the week from March 19 to 26 the club's activities included three rehearsals with orchestra and three concerts with orchestra, which almost established a record. During these six sessions in seven days the attendance of the members equalled practically ninety per cent.

Mr. Harris's chorus received splendid tribute for its work with the Philharmonic Society, being especially praised by Henry T. Finck, the noted critic of the New York *Evening Post*, who stated that the excellence of the St. Cecilia Club's singing matched the playing of the Philharmonic Orchestra. Mr. Har-

ris also received a letter from Felix F. Leifels, manager of the Philharmonic Society, expressing the appreciation of the board of directors for the St. Cecilia Club's co-operation.

As reported in these columns, Mr. Harris produced Deems Taylor's cantata, "The Highwayman," at the club's concert on March 23, with Reinhard Wernrath in the solo part. Mr. Taylor in a letter to Mr. Harris, has stated that the performance was perfect and quite the way he had conceived the work at the time he was writing it.

### DALLAS MUSIC COMMITTEE

Texas City's Chamber of Commerce Aids Musical Progress

DALLAS, TEX., April 1.—President Lipsitz of the Chamber of Commerce appointed the following committee on music for the year 1915 and his appointment was confirmed by the board of directors at their last meeting: Robert Watkin, chairman; Harry A. Cole, Emil Fretz, Charles A. Mangold and R. R. Souders.

Mr. Watkin, in accepting the chairmanship of the music committee, said: "The music committee is a committee with a real mission—there are big things to be done in this line during 1915. Dallas is a musical city—the musical center of the Southwest. The fact that the Chamber of Commerce finds it necessary to have a music committee indicates a gratifying growth in public appreciation of music in Dallas."

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## INDIANA SUCCESSES OF HELEN WARE

**Violinist Heard as Ernestinoff  
Orchestra Soloist and at  
University**

BLOOMINGTON, Ind., March 17.—Following close in the wake of her success as soloist with the Indianapolis Symphony Orchestra, Helen Ware scored another success at the University of Indiana.

Miss Ware played for the first time in public her own arrangement of two Kurucz Camp Songs—two haunting melodies from the golden period of Hungarian folk song literature—beginning of the eighteenth century. The first melody is one of great melancholy beauty and gives the soloist a chance to sound the very depths of the G string. This is followed by a dance of majestic rhythm.

The Hungarian Love Song, also Miss Ware's arrangement, is a fine contrast to this new number. These numbers stood out prominently from the Hungarian and Slav group, music for which Miss Ware has done so much in her native country.

The Handel Sonata and the Praeludium and Allegro, Pugnani-Kreisler, proved to be in happy contrast to the Hungarian and Slav group, giving local music lovers a splendid opportunity to become acquainted with the thorough musicianship and well-balanced art of Miss Ware. A tuneful Canzonetta by Yost, the Indianapolis composer, and dedicated to Miss Ware, won hearty rounds of applause. The program was closed with the Hubay "Carmen" Phantasy, which was played by Miss Ware with much temperament, guided by fine musical instincts and a keen appreciation of rhythm. Her able accompanist was Arthur Frazer.

Miss Ware's appearance with the Indianapolis Symphony Orchestra, under the baton of Alexander Ernestinoff, opened her Spring tour in a most auspicious manner. The violinist played the Mozart D Major Concerto with the orchestra. She added three encores after the "Carmen" Fantasie. After this concert Miss Ware was guest of honor at a



Left to Right: Arthur Frazer, Accompanist; Helen Ware, Gaylord Yost, Violinist and Composer, at the University of Indiana. Below: Alexander Ernestinoff and Helen Ware in Indianapolis

banquet given by one of the prominent musical clubs of Indianapolis where she won scores of friends with her amusing stories.

accompanist. All the young performers were enthusiastically received.

F. E. P.

### Four Varied Programs of Syracuse

SYRACUSE, N. Y., March 25.—Dr. William Berwald, of the College of Fine Arts, Syracuse University, presented two of his works Monday evening at Crouse College before a large and appreciative audience. The soloists were William Snyder, tenor; Harold L. Butler, baritone, substituting for Reginald Bellin, and Leora McChesney and Margarite Hull, students of the college, and Fannie Helfer, organist. "The Crucifixion" and "The Seven Last Words of Christ" were performed.

The annual guest night concert given by the Morning Musicals Friday evening enlisted the talents of Mrs. John R. Clancy, the president; Ruth Thayer Burnham, Florence Hartman, Zillah Halstead and Lois Brown.

Gladys Hawkins, of Chicago, pianist, gave a well-played piano program at Apollo Hall on Thursday evening.

At the last meeting of the "Salon"

Musical Club, at the home of Mrs. Chester King, the program arranged by Laura Van Kuran consisted of numbers by Ella Brooks, Leora McChesney, Mrs. Arthur Chase, Mrs. Monroe, Miss Chopin, George Arsenean and Pearl Meyers Cargen. The current events were read by Pauline Baumer.

The monthly public recital at the College of Fine Arts included numbers by Laurabelle Porter, Agnes Alchin, Katherine Davenport, Ruth Calkins, Lydia Hinkel, Ruth Gallagher, Lydia Rhodes, George Cooke, and ensemble for violins, piano and organ, conducted by Professor Conrad Becker. L. V. K.

### SCHOOL MUSIC IN ST. PAUL

#### Program of Folk Music and Performance of an Operetta

ST. PAUL, March 29.—That the public schools of St. Paul are contributing to the musical activity and development of the city has been conspicuously evident during the past week. At the meeting of the Schubert Club the entire program was given by children from the grade schools of the city, under the direction of Elsie M. Shawe. Two hundred children performed Russian, German and Scandinavian folk songs and dances, which brought many rounds of applause. Three and four-part choruses, the latter for mixed voices, were sung with excellent tone, good balance and an observance of exact pitch and attack which made them lovely. Emelie S. Courteau was the accompanist.

High school musical talent in the Mechanic Arts High School found expression in two performances of Gilbert and Sullivan's opera, "Iolanthe," under the direction of Florence Mayfred Briggs. All the parts were taken by pupils. The audiences were large and enthusiasm ran high. F. L. C. B.

#### Another Western Tour for Charles Harrison

One of the popular tenors whose season has not been handicapped by business depression is Charles Harrison of the Fifth Avenue Brick Presbyterian Church, who is under the management of the Anderson Bureau. His engagements this season have included the Boston Choral Society, Pittsburgh Mozart Club, Worcester Oratorio Society, Jersey City Women's Club, Montclair Choral Society and Trenton Oratorio Society. Mr. Harrison's Western tour for next season will cover the entire month of November and extends through Missouri, Illinois, Iowa, Minnesota and Kansas and includes an appearance with the Wichita Symphony Orchestra.

#### Marine Band Plays Suite by Tregina

The United States Marine Band Orchestra, under William H. Santelmann, gave one of its excellent concerts at the marine barracks, Washington, D. C., on March 8, when the major composition was the "Suite Characteristique" of A. Tregina, which has been played by some of the most important orchestras in America, including the Boston Symphony.

Mr. Santelmann interpreted this work with much appreciation, fine shading and spirit, and the orchestra did full justice to the true color effects which the admirable choice of instruments in the composition made possible. The thematic material belongs to the Slav, is melodic, graphic and alive, but never obvious in its development. The orchestration and harmonies are rich, creating atmospheres in the four movements

to fit their program titles. The music has real import and in the slow passages there is a daring deliberateness which is mature work. The finale has flow and variety and is full of fancy. The program also included "A Melody of Peace," by Martin, that was impressively presented as a largo that was full of feeling. Compositions of Fulton, Boieldieu, Schubert, Faust and Kern were played.

### MAGGIE TEYTE IN OREGON

#### Portland Program a Delightful Treat—Felice Lyne's Visit

PORTLAND, ORE., March 25.—On Tuesday evening Portland music lovers had a delightful treat in the appearance of Maggie Teyt who gave one of the most artistic programs ever presented in this city. Her Debussy songs were a revelation as sung by this charming young artist, while the more familiar numbers were received with warm appreciation, sixteen recalls being given. The last part of the program was devoted to eighteenth century songs which were given in costume. The encores were "Mi Chiamano Mimi" from "La Bohème," "J'ai Pleuré en Rêve," "When Love Is Kind," "Drink to Me Only," "The Year's at the Spring" and "Philosophy." Laird Waller was a sympathetic and satisfying accompanist. The concert was under the Steers-Coman management.

Felice Lyne has been visiting relatives and friends in Portland for the past week. It was hoped that she would appear in concert, but it was not possible to make necessary arrangements at this time. While here she received a telegram which confirmed her engagement for the opening season of grand opera in Paris next Spring. She left to-day for Honolulu, accompanied by her mother and aunt, Mrs. F. E. Moore of this city.

H. C.

#### Noted Artists to Sing in Mt. Vernon (O.) May Festival

MT. VERNON, O., March 27.—The third annual May Festival of the Mt. Vernon Festival Association will take place on May 18, 19 and 20. The first concert will offer a children's cantata, "The Fairies' Festival," by Walter H. Aiken, under the direction of Prof. R. A. Chubb, teacher of music in the public schools of Mt. Vernon. The second concert will be an artists' recital, followed by Mendelssohn's "Hymn of Praise." The third concert will be devoted to Haydn's "Creation." The soloists will be Saba Doak, soprano, of Chicago; Mrs. Frances Crowley, contralto, of Columbus; Evan Williams, tenor; Warren Whitney, tenor; Charles W. Clark, bass, and Mrs. Wilbur Thoburn Mills, organist, of Columbus, O. The festival chorus numbers 125 voices and is under the direction of William M. Coup.

#### Bechtel Alcock's Concerts

Bechtel Alcock sang twice last week in Greater New York, taking the tenor part in Stainer's "Crucifixion" on both occasions. With Merle Tillotson Alcock, the contralto, he has been engaged for the Mitchell, S. D., festival next Fall.

An invitation has been extended to the glee club of Columbia University to give a concert at Sing Sing prison for the purpose of assisting in the formation of a chorus at the prison.

Bernhard Irrgang, organist of the Berlin Cathedral, has just celebrated his silver jubilee as a professional organist.

### "STABAT MATER" IN TOLEDO

#### Sprague Choir Sings to Big Throng—Young Artists Heard

TOLEDO, O., March 29.—Bad weather was no bar to the attendance and many were turned away when "Stabat Mater" was sung by Trinity choir, Herbert Foster Sprague, director, at Trinity Church last evening. The soloists were Mrs. Edith Christie Gould, soprano; Harriet Neville, mezzo soprano; Herbert Wright, tenor; Harry Turner, baritone. In the quartet Ina Lindecker was the contralto and Loy E. Markley the tenor. As a prelude to the sacred concert Faure's "The Palms" was sung by Master Charles Flint.

Three of Toledo's younger musicians gave a program of music in the Y. W. C. A. auditorium for the benefit of the Y. mission board before an audience which comfortably filled the auditorium. Edna Frise, the pianist, played two Debussy numbers and the Rachmaninoff Prelude in G Minor. Audrey Dennison was the soprano and Hedwig Schreiber the violinist. Mrs. Otto Sand was the

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# THE COMING COMPOSER

**Meaning of a New Musical Revelation—No Composer of First Rank To-day—The Reason Why—Spiritual Revolution Imperative—Effect of Unfaith upon Music—The Disease of the Age**

By ARTHUR FARWELL

"WHILE America can as yet boast no composer of the first rank, she has nevertheless produced several of distinguished abilities, et cetera \* \* \*"

These, or others of the same meaning, are the familiar words which greet us whenever we come to the summing up of the matter by the newest chronicler of the achievements of American music makers. The last year has not been without its customary, and who shall say unmerited, repetition of the statement, in a work which represents the newest compilation of data on the subject. For thirty years or more these words have been repeated *ad nauseam*, and—when we remember Bach, Beethoven and Wagner—with truth. And we have but to look a little farther to find that the greatest contemporary musical thinkers are saying the same thing of all lands at the present time—that no composer of the world to-day is rising to the height of the greatest composers of the past.

The fact will not be questioned by one who thinks deeply enough. We are, or should be, done with the shallow thinking which proclaims that Beethoven and Wagner were neglected in their day, and that the same is true of some hypothetical "great" composer of the present time. The truth is that these great ones were not neglected; they experienced the usual struggles of youth, but long before their "day" had passed their work and renown had gone out into the world like a mighty tide, seen and felt on every hand, and this in a time when the facilities for carrying the news and producing their works were vastly inferior to the facilities of to-day. Armies of disciples rose up for them, among them many noted musicians of immense talent who submerged their personalities in those of their masters, feeling that to carry the message of these was a far greater thing than any competition with them on their own part could possibly bring forth.

#### Telegraphic Fame

The unprecedented extent of fame of certain composers of to-day argues nothing. Many composers of the present are probably far more widely known than were either Beethoven or Wagner during their lifetime. The telegraph and newspapers of to-day can give a man a wider "fame" overnight than either of these composers enjoyed at the end of their careers. Even if we add to the result of such mere world-advertisement the fact of the deserved renown of the more prominent composers of the pres-

ent, we are compelled to recognize that no one of them is either giving or promising to give to the world a message so direct, so convincing and overwhelming as did the musical prophets of an earlier epoch. Between Strauss and the realists, Debussy and the impressionists, and Schönberg and the futurists, the world scurries to and fro, perplexed and unconvinced, not knowing which way to look for musical salvation. If one of the later men has adherents who proclaim him to be all-in-all, so have the others, and the world, diverted by all, is thrilled and inspired by none. The would-be musical gods speak in conflicting tongues, their messages differ in essentials, and mankind assists at a musical Babel. If we protest, the shallow lovers of "many inventions," the mere seekers after a new thing, preferring a mess to a message, reiterate parrot-like the stale and vapid question—you would not "have the violet like the rose," you would not have all composers exactly alike! Surely not, but it is rational to ask for some one composer great-souled enough to span these petty divisions and speak to the heart of all men to-day—at least all who have sufficiently resisted the prevalent evils of the time not to have become absolutely perverted.

Meanwhile, even in the midst of Babylonish New York, we see the performances of Beethoven well-nigh outnumbering the aggregate performances of the moderns, and the people are not without strengthening musical food, even if not the food which they most deeply want—a great and universal message particularly for to-day—and which is not yet forthcoming.

As for the situation in America, we must, and we may still without shame, grant the truth of the claim that no voice in musical composition has yet been lifted up which is comparable, in the speaking of a world-message, with those of the greatest of the past in Europe, though we have a number that surpass most of Europe in the present. Voices of beauty, of expressiveness, of originality, of power, of technical equipment there are, in encouraging number, but not the voice of him we await.

#### Decay of Inspiration

What are we to think? Are we to suppose that the fountain source of musical inspiration is dried up, that the world is old, the human spirit barren and bankrupt at last, that there is no universal message to give? Is Life itself beset by that form of degeneration known as the disintegration of personality; has the very personality of Life itself been split up, as with certain individuals, into two, or three, or multiple, and is there no longer a universal word which can be spoken to it, and be understood? Must the world go down in the destruction of disintegration before any prophet shall rise who shall speak the word that all shall hear with joy? If this be not true, the time for the appearance of such prophet, whether in Europe or America, is singularly ripe.

What will be the character of this prophet? Upon what principles will he—must he—stand, if he is to be classed with Bach, with Beethoven and Wagner? If we are to answer this question we must first ask in what radical and uniform way these men stand apart from the composers of a later day. What is the bridge, and what the true nature of the chasm to be bridged, if one is to pass from the stunted condition of the composers of to-day to a full-grown con-

dition comparable with that of the former masters?

#### Worship of Technic

Technic! Technic! cry the blind leaders of the day to their blind followers. Perfect your equipment, in toil, sincerity and patience, cry the academics of the "Outlook" school to the American composer—perish like coral insects and deposit your quota upon the growing reef of technic; so shall the next generation be a little further advanced, and the next; and so on, until at last there shall be the soil from which a sufficiently great composer can arise! Nonsense! That has been the rule in the world since the death of Wagner, and behold the abomination of desolation to which it has led! To the valley of the shadow of death! Every great composer finds his way of technic, as a secondary matter, a matter of course. He needs it because he has a great matter to utter. But never yet did the way of technic lead to the source of musical utterance. There are not a few composers in the world to-day who know as much as Beethoven and Wagner knew about technic, and more, but what has it profited them? The age has worshipped the god of technic, and the true God, who is Spirit, has smitten it with impotence. Dominion through technical prowess has been exalted above strength through the voicing of the Spirit. The deep creative springs of music have been cut off, and the dark-souled technical sorcerers of the time vie with each other in stirring up the iridescence of stagnant waters, and seeking to confound us with the hocus-pocus of shallow and phenomenal display. Good technic is nevertheless imperative, but what will the wise counsellor say of it? What else but—get the usual substantial technical grounding, and perfect the special technic which you need for your special utterance, but do the latter chiefly through the utterance itself.

Fortunately a number of our American composers are working sincerely for expression—the expression of the truly beautiful—and are escaping the darker shadow of the age. What they still do not see is the error in the teaching of the time, which falsely tells them that Bach, Beethoven and Wagner were greater composers because they were greater *musical artists*, when the truth is that they were greater composers because, through music, they were more ardent seekers after the truth concerning God and man.

#### A Different Difference

Our technic-worshipping and spiritually blind age does not see that the difference between Beethoven and Wagner is not the same kind of difference as that between Beethoven and Strauss and Debussy. It does not see that the first is a difference between men to whom Life—Creation—the destiny of the human soul—was the chief and all-important issue, and mere supremacy in art secondary, while the second is a difference between one of these and those to whom supremacy in art is the all-in-all, and who are mute concerning the ultimate issues of life. It does not see that the former were servers of Life, of the Spirit—that the latter are but conservers of Art. It does not see that the difference is not merely one of degree, but one of kind. For between Bach and Beethoven, or Beethoven and Wagner, the difference is merely artistic—one of artistic personality and environment. They are spiritually in agreement, for but one thing is worth while to them in their art; namely, the exposition, or the quest of the supreme issues of life and the soul. Between these three Masters of Life through Art, and the host of later Slaves of Art apart from Life—Brahms, Strauss, Reger, Debussy, Schönberg \* \* \* yes, even the noble d'Indy, and their types—there is no such agreement to be found. All in this later realm is formal development, harmonic evolution, romantic rambling, purely artistic invention; finally sensation, perversion and what not—a Godless, a soulless world of art.

#### A Spiritual Chasm

In this spiritual fact, and in this alone, is the true chasm between the composers of to-day and these great ones of yesterday. With this will the coming composer concern himself. Mighty Heaven! Do not the composers of the present see that the world—that mankind—is in cataclysm as never before! That when

the great adjustments come matters will not be as they were in the past! That the world is being precipitately driven to its deepest searchings after the purposes of God and the destiny of man! That nobody cares for the little issues, the little themes with which they are now concerning themselves in their art! What would Beethoven and Wagner be doing to-day? The one proclaiming the wrath of Heaven toward a trivial and faithless generation—the other spreading before us the vision of a new era of redemption and peace.

#### Prophet or Artist?

When Beethoven, in words of fire that all may read, proclaimed through the course of his nine symphonies the struggle of the soul of man through passion and fate to brotherhood and highest joy, are we asked to warp our intelligence to the point of thinking that he was merely seeking to make himself the greatest *musical artist*? Are we asked to think the same of Wagner, when he hurled his powers into the task of proclaiming through the Meistersinger the gospel of emancipation from tradition, through Tristan the submergence of life in love, through the Ring the redemption of the world, and through Parsifal the service of Christ? Into what darkness has the unfaith of the age led us when it teaches us that we may attain to the greatness of these without standing upon the height of their spiritual ground!

Through Bach there streamed in music the whole spiritual force of the Reformation. Beethoven and Wagner, taking up the current of musical art after it had ceased to be identified with formal religion, still threw into it the fullest measure of spiritual aspiration. But who, since them, has done so? César Franck has nobly and joyously stemmed the destroying current—he shines with a clear light; and Elgar as far as his musical genius permits; though both at too late a date from within a Church which has long since lost its hold upon the creative source of music.

#### Looking Forward

The coming composer, the composer who shall stand with Bach, Beethoven and Wagner, will rend the dark veil of this hard-pressed and desperate time, and let in the light of the New Age. He will contravert well-nigh all that the present epoch holds before us as models of musical art and progress. He will not ransack the rubbish heaps of mythology and dead religions for his themes. When humanity is calling for the bread of life he will not offer it the stone of his musical reflections upon Zarathustra, Prometheus, the Gods of Greece, Ormazd. Neither will he think to exalt himself musically by any casual essay of high spiritual themes. He will strike a death blow at those of the new camp of Anti-christ in music who "call evil good and good evil; who put darkness for light and light for darkness; who put bitter for sweet and sweet for bitter."

Above all he will be fired with a shining and unquenchable faith in God and the fulfilment of His promises to man—illuminated with a true and surpassing vision of life—filled with an immense sympathy for mankind. He will have passed through years of study, experience, aspiration, struggle, conquest. He will sum up in himself the spiritual disease, of the age. He will give not artistic comment, or mere diversion, or the fruits of research or memory—he will give of his life itself. He will give music for broad human uses—music exalted and comprehensible, and which shall spread through the world and flourish. He will answer all the hard musical questions of the time. And he will be given the freedom of the illimitable springs of musical inspiration.

#### Her Fifth Renewal

To the Editor of MUSICAL AMERICA:

Enclosed find check for subscription to your wonderful magazine, my fifth renewal. There is no bill for which I so cheerfully make out my check as yours, and no magazine which gives such pleasure. Even my husband, who is a nose and throat specialist, enjoys it almost as much as I.

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(MRS. C. G.) GRACE M. STIVERS.  
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## Benjamin E. Berry to Establish New Musicians Colony in New Hampshire



View of Mirror Lake, near Concord, N. H., showing site of new colony for musicians

WITH the opening of Mirror Lake Farm as a musical retreat this Summer, Benjamin E. Berry, the well known New York tenor, will form the nucleus of a musical colony in one of the most beautiful spots in New Hampshire. Mr. Berry acquired this farm and about four hundred acres of diversified forest, field and water a little over a year ago. Several musicians have indicated their inclination to purchase bungalow sites on Mirror Lake and the farm bids fair to become a musical colony of considerable size.

Mirror Lake Farm is located a few miles from Concord, N. H., and is within easy motoring distance from Lakes Sunapee and Winnipesaukee and the Kearsarge Mountains. The farm is adjacent to the main route to the White Mountains.

One of the most attractive features is



Benjamin E. Berry, on extreme right, and a group of his associates in the musicians' colony plan

Mirror Lake, an illustration of which is shown with this article. The farm house, which is in old Colonial style, was built in 1792. It contains nineteen rooms and although having been remodeled it retains many of the quaint original features.

Mr. Berry will spend the Summer at the farm and will take with him a number of his pupils who wish to pursue their studies during the Summer.

The other illustration was taken recently in Central Park and shows in the front Mrs. Berry on the left and

considerable interpretative skill. Mr. Berumen, whose art is exceptionally engrossing, played pieces by Mr. La Forge, Bach, Glinka, Dohnanyi and Liszt brilliantly and displayed rare poetic understanding and fine technical command. The work of the three artists provoked much enthusiasm.

### Klemen Trio in Enjoyable New York Musicales

The Klemen Trio gave an enjoyable muscale on Sunday, March 21, at the home of Mr. and Mrs. H. Rosenberg in West Eighty-ninth Street, New York, before a large audience of invited guests. The trio, composed of Bertha Klemen, piano; Isidore Moskowitz, violin, and Victor Lubalin, cello, was heard with pleasure in Rubinstein's G Minor Trio, and Dvorak's B Flat Trio, the latter repeated by request from a previous program. Miss Klemen and Mr. Moskowitz also played a Grieg sonata in excellent style. A group of Strauss and Brahms songs were nicely sung by Rosalie Zeamens.

### A. A. Van De Mark to Assist Annie Friedberg

Announcement is made this week that A. A. Van De Mark has become connected with the managerial office of Annie Friedberg as associate manager. Mr. Van De Mark has for a number of years been manager of concerts in Lockport, N. Y., and has been engaged as manager of the Russian Symphony Orchestra. Miss Friedberg has been in the managing business for the past four years.

### Reads Mephisto's Musings First

To the Editor of MUSICAL AMERICA:

Herewith I hand you renewal of my subscription to your valued paper. Its weekly visits are a pleasure and keep one in touch with the musical situation as no other musical publication of my acquaintance. We look forward to its arrival each week and always turn to Mephisto's Musings first.

With best wishes for your continued success.

Very truly yours,  
J. VAN CLEEF COOPER.  
Mount Vernon, N. Y., March 17, 1915.

Jean de Reszke's son, who, as a member of the French Dragoons, was wounded in the Battle of the Marne, is now recovering.

Helen Cooper, soprano, one of Mr. Berry's pupils, on the right. In the back row Chilion Roselle, the organist and accompanist, is seen at the left; Helen Clark, soprano, another of Mr. Berry's pupils, is standing between Mr. Roselle and Mr. Berry. Mr. Roselle will be at the farm this Summer and will teach the piano.

the noted American composer; Ernesto Berumen, pianist, and Boris Saslavsky, baritone. Mr. La Forge accompanied the singer in a group of his own songs as well as works by Leoncavallo Schumann and Moussorgsky. In these the baritone displayed a voice of much beauty and

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New York Tribune:-

Mr. Friedberg played the Schumann A minor opus 54 in an incisive, brilliant style, with a delicate touch and a warm singing tone.

New York Sun:-

His performance of Schumann's splendid work contained features of interest and first of all delicacy of touch and technical fluency.

Evening Mail:-

In his Brahms numbers, the mastery of the instrument was most apparent in this group.

N. Y. Evening World:-

His presentation of Beethoven's thirty-two variations in C minor and the sonata in E flat major was admirable.

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## Geraldine Farrar Analyzes Her Interpretation Of "Butterfly"

GERALDINE FARRAR'S own analysis of her interpretation of *Madama Butterfly* is given by Sigmund Spaeth in the New York *Evening Mail*, in the form of her comments on an article written by a Japanese student of Haverford College and entitled "Is 'Madama Butterfly' Japanese?" Miss Farrar's comment is as follows:

"The article on 'Madama Butterfly,' as seen through a Japanese student's eyes, is most interesting, and I could not presume to take issue with the writer, who best knows the customs of his country.

"I would say, however, in defense of certain liberties we take in our little oriental drama, that theatrical license must excuse seeming incongruities; also that composer and librettist have written for occidental ears.

"Let me cite an example: During the year of the Paris Exposition I had occasion to witness the highly enjoyable performances of Sada Yacco, strangely interesting as a novelty, but not always comprehensible to my occidental imagination and sympathies. As a 'dying

Geisha,' her extraordinary contortions and shrill utterances were, to my mind, curiously at variance with *Marguerite Gautier's* repose, expiring to the incomparable cadences of the 'divine Sarah's' voix d'or.

"On the other hand, it is possible that our Japanese friend is little moved by the suave fluency of Mr. Puccini's melodies.

### Studying "Butterfly"

"On the occasion of the first metropolitan production, I had the advice and personal supervision of a charming little artiste, Mme. Fujiko, not unknown here I fancy. As much as was consistent with the portrayal, I tried to incorporate her ideas of carriage, gesture, make-up, etc.

"After a few performances I modified many things that seemed artificial and studied, and, above all, completely eliminated the effect of the Japanese make-up, the general verdict pronouncing it distinctly unfavorable to 'expression.'

"I find that our public, in fact all audiences in general, want to recognize an artist under each guise assumed for operatic purposes, just as they wish, in this particular opera, an affectionate touch of intimacy between *Butterfly* and little

*Trouble*, her faithful *Suzuki*, and in the love duet with *Pinkerton*. This is natural to us, and expresses our feelings, even if not quite correct as regards oriental impressiveness and reserve.

### Suggestion Accepted

"In the matter of kissing the sword before her self-immolation, the librettist directs her to 'religiously kiss the blade.' He should have been better informed, for in this instance the comment of our Japanese friend is valuable and beautiful enough to heed, quite apart from the correctness of the action. Henceforth I shall adopt the 'reverent gesture' he recommends, laying the sword against the forehead.

"The indiscriminate tossing about of the flowers is hardly consistent, perhaps, with the lovely Japanese idea that a single stem of blossoms can beautify and decorate a room. Many other nuances could be mentioned, but after all, we are in the theater, and that is not nature, but illusion."

Miss Farrar's letter provides material for quite a little essay on stage realism, says Mr. Spaeth. Is it really true, for instance, that the audience prefers to recognize an artist through the make-up, even at the expense of the illusion? Would the same principle apply to Mr. Caruso?

Hermann Jadlowker, the tenor, recently gave a concert in the Berlin Philharmonie to a sold-out house.

## PEABODY SUMMER SCHOOL

Class in Rhythmic Gymnastics Will Be a Novel Feature

An attractive folder, announcing the arrangement for the Summer School of the Peabody Conservatory of Music, Baltimore, has just been issued. The session will extend six weeks from July 1 to August 12, coincident with the dates of the Johns Hopkins University Summer School. This will make it possible for students of either institution to take supplementary studies at the other.

A new feature of the session will be the class in rhythmic gymnastics, which will be conducted by Minna D. Hill and Henrietta Holthaus. Both Miss Hill and Miss Holthaus have had instruction from Portia Wagar, pupil of Jaques Dalcroze, the Swiss teacher of dancing.

George F. Boyle, member of the faculty, will be in charge of the piano department. He will conduct classes for advanced and post-graduate pianists twice each week and a limited number of students will be admitted as listeners. Gustave Strube, the composer and conductor, will be in charge of the harmony department. There will be departments in organ, violin, violoncello, ensemble, score reading, singing and a teachers' course.

Max Schillings, Stuttgart's musical director, has won the Iron Cross.

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## CONCERT AIDS NEGRO MUSIC SETTLEMENT IN ITS CRISIS

IT was through the interest of a negro, whose own musical ambitions had been thwarted because of his color, that David Mannes, the violinist, was assisted in the beginning of his career. Years later, when several charitable persons wished to establish a settlement for the colored race in New York City Mr. Mannes came forward, and wishing to pay back what he considered his debt to the negro race, pleaded that the proposed negro settlement might take the form of a music school settlement for negroes. This proposition was accepted, and the settlement was established in Harlem at One Hundred and Thirty-fourth street, the center of the negro population of New York. Having outgrown its former quarters, it now occupies a building at Nos. 4-6 West One Hundred and Thirty-first street. J. Rosamond Johnson, the pianist-composer, gave up his professional activities, and accepted the position of resident supervisor.

For several years now this school has not alone flourished, but has developed some musical talent of value. At the low rate of twenty-five cents a lesson knowledge in many branches of music is given to all negro men, women or children desirous of learning.

That nearest approach to American folk music—Afro-American, or negro music—will be given its annual hearing in New York at Carnegie Hall, April 12, under the auspices of this settlement. This year there will again be given a number of the plantation songs, and old spirituals, besides part of the "Hiawatha" of Coleridge-Taylor, which stands as the paramount achievement of a negro composer. A chorus of 150 voices will sing the first part of this cantata, the "Hiawatha's Wedding Feast." Songs of Henry T. Burleigh and Will Marion Cook will also be given.

The Music School Settlement for Colored People is facing a financial crisis. If it is to retain its present building, which makes possible its widespread settlement work, it must raise

about \$3,000 before May 1. The school is filling not only a civic need, but a natural one in the uplift of the colored race. Its building is essential to its existence as a social center. The European war has seriously diminished the voluntary contributions relied upon for partial support, and the school needs instant help. All the proceeds of the concert of April 12 will go to the furtherance of the work which is being accomplished by the Music School Settlement for Colored People, of New York City, Inc., which puts within the reach of the negro his rightful heritage—a musical education.

### BARITONE LATTERMAN AT BATTLE LINE AS CHAUFFEUR IN ARMY



Theodore Latterman, Baritone, as Chauffeur in German Army

Word has just been received by MUSICAL AMERICA from Theodore Latterman, the German baritone, who has been with the German army. He says: "At last a sign of life from me, and no good news since the first of this month. I have been employed as chauffeur in the army, and was at once sent to the front; I am at the present moment in East Prussia, and took part in the battle of the ninth of this month, in which 29,000 Russians were taken prisoners. I am well and drive only officers to the front, and am not in direct danger. My only wish is that it will be over soon."



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### CHORAL UNION'S CONCERT

Mrs. Harper and Other Soloists Assist Mr. Marquard's Chorus

A free public concert by the People's Choral Union under the efficient direction of Edward G. Marquard on Friday evening, March 26, in the Great Hall of the College of the City of New York had as soloists, Mrs. Edith Baxter Harper, soprano; Mrs. J. Hirsch, contralto; Mrs. Helen Shearman Gue, contralto; Frederick Vettel, tenor; Wm. D. Tucker, bass, with Prof. Samuel A. Baldwin at the organ and Frederick G. Shattuck at the piano.

The chorus numbers about 350 members and employed its talents in Bach's "A Stronghold Sure," Beethoven's "A Calm Sea and a Prosperous Voyage," Kriegsketten's "March of the Goths" and Mendelssohn's "Hymn of Praise." Probably the best choral work was done in the "Hymn of Praise," although all the choral singing was of high standard.

Mrs. Harper by her singing proved her excellent artistry and compelled enthusiastic applause. Mr. Vettel was obviously suffering from a cold. In Mrs. Gue, the contralto, the audience made the acquaintance of a singer whose voice is clear and resonant, with a leaning toward the mezzo quality. Mr. Tucker's sympathetic bass was full and rich and was used effectively. The audience was a large one and was discriminatingly enthusiastic. The evening's proceedings were enhanced by an address on the "Aims of the People's Choral Union," delivered by the founder of the organization, Dr. Frank Damrosch.

Mme. Matzenauer and Gabrilowitsch Join in Boston Recital

BOSTON, March 27.—Mme. Margarete Matzenauer and Ossip Gabrilowitsch were the soloists in one of the last of Mr. Mudgett's Sunday concerts this afternoon. It was Mme. Matzenauer's first appearance in Boston this season and there was opportunity again to admire her wonderful organ, its range, its texture and color as well as her sincerity in interpretation. Mr. Gabrilowitsch is always an accomplished musician, even when no more in the vein than he was this afternoon. Both were warmly applauded. O. D.

Edyth Walker, the American soprano, has been active in work for the American Red Cross Hospital in Munich.

### CLEVELAND MUSIC TEACHERS ORGANIZE

New League Has Plan to Assure City of Competence Among Instructors

CLEVELAND, March 31.—After several previous attempts had failed to bring results, the music teachers of this city have finally succeeded in forming an organization, the objects of which are to create a feeling of amity and fellowship in the profession, to elevate and maintain professional standards of proficiency and to introduce music as a credit and elective study in Cleveland public schools.

The organization, which was formed at a recent meeting at the City Club, attended by about forty leading teachers, is known as the Men Music Teachers' League of Cleveland. The officers for the current year are Wilson G. Smith, president; Walter Logan and Charles G. Sommer, vice-presidents; Claude Selby, secretary, and Frederick A. Williams, treasurer. The executive and other committees include Johann Beck, Charles Heydler, Sol Marcossen, Paul Teichert, Alfred Arthur and others.

It was the theory of the organizers of the league that it might be as well for the community if standardization were not made compulsory by the State, and a plan was formulated to apply to musical conditions in Cleveland. It provides for a certificate of membership which, at the discretion of the individual member, may be framed and placed in his studio. This certificate is a guarantee to parents and students that the teacher possessing it is competent. Only those professional musicians actively engaged in teaching music and those who follow music exclusively as a profession are eligible to membership.

The league is intended to assure Cleveland of a body of high grade, competent teachers of good moral character and professional standing. One of its vital offices will be to exert all its influence to have music accepted in the high schools as a credit study.

Erich Korngold has now completed his first opera, "The Ring of Polycrates."

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

THREE compositions for piano, by Victor Benham, the noted pianist, are issued by Arthur P. Schmidt.\* They are "The Fountain," an étude in G Flat Major, splendidly written for the piano; "Legend," and an attractive "Mazurka Fantastique." Mr. Benham's message is not especially arresting for unlikeness to a great deal of piano music which we have known in the past, but he writes extremely well for his instrument and does not try to say anything musically that he does not feel. His pieces are natural, unaffected and sincere and for this reason are very welcome. They are not easy of execution.

\* \* \*

VOLINISTS will find interesting a "Madrigale" and "Danse Antique," by Karl Rissland, for violin with piano accompaniment. These pieces are well and idiomatically conceived for the instrument. There is also a "Perpetual Motion," by Eugene Gruenberg, a composition that will prove attractive to teachers who desire to use something in place of the hackneyed Ries essay in the same form.

Mr. Rissland has made worthy transcriptions for violin with piano accompaniment of Charles Wakefield Cadman's "Indian Summer," "At Dawning"; R. M. Stults's "The Sweetest Story Ever Told" and Eugene Cowles's "Forgotten."

There are also new editions, the work of Eugene Gruenberg, of Handel's E Major Sonata, the Andante Cantabile from Mozart's D Major Concerto, Maysseder's Etude Concertante, Op. 29, No. 4; a Veracini "Minuet and Gavotte," Jean-Baptiste Senaillie's Ninth Sonata and Rheinberger's "Evening Song, Op. 150, No. 2."†

\* \* \* "THE FOUNTAIN," "LEGEND," "MAZURKA FANTASTIQUE." Three Compositions for the Piano. By Victor Benham. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Prices, 75, 60 and 50 cents each respectively.

\* \* \* NEW COMPOSITIONS FOR THE VIOLIN WITH PIANO ACCOMPANIMENT. NEW TRANSCRIPTIONS FOR THE VIOLIN. NEW EDITIONS OF STANDARD COMPOSITIONS FOR THE VIOLIN. Published by the Oliver Ditson Company, Boston, Mass.

IN its series of part-songs by Russian composers, the Boston Music Company advances two new pieces for three-part women's chorus with piano accompaniment by Nikolai Sokolow.‡ They are "Autumn" and "Spring" and are equally uninteresting. The French poems, to which the music was doubtless set originally, appear, together with English versions by Nathan Haskell Dole.

\* \* \*

TWO very meritorious compositions by Clarence Lucas, the Canadian composer, now resident in New York, are a setting for mixed voices *a cappella* of Thomas Campbell's "Ye Mariners of England" and an anthem for mixed voices with organ called "For Lo, the Winter Is Past."§

Mr. Lucas's "Ye Mariners," dedicated to Bruce A. Carey and the Elgar Choir of Hamilton, Ont., won no little success recently when sung in various Canadian cities by this chorus. These troublous times have perhaps made the song particularly welcome, the poem making an especial appeal now that England is involved in the great war. Mr. Lucas's music is solid and wrought on firm foundations. Melodically it is strong and the part-writing is exemplary. Mr. Lucas knows how to obtain thrilling effects, dividing his voices with freedom, yet always with reason.

The anthem is fluently melodious and well written. In fact one rarely finds a new anthem containing so much interesting writing as this. It is not particularly difficult to sing and should have good success wherever heard.

†"SPRING," "AUTUMN." Two-Part Songs for Three-part Chorus of Women's Voices with Piano Accompaniment. By Nikolai Sokolow. Published by the Boston Music Company, Boston, Mass. Price, 12 cents each.

§"YE MARINERS OF ENGLAND." Part Song for Chorus of Mixed Voices *a Cappella*. By Clarence Lucas, Op. 59. Price, 20 cents. "FOR LO, THE WINTER IS PAST." Anthem for Chorus of Mixed Voices with Organ Accompaniment. By Clarence Lucas, Op. 62. Price, 10 cents. Published by Boosey & Co., New York.

TWO Percy Grainger compositions which the house of G. Schirmer has reissued for America are his "Irish Tune from County Derry," for piano solo, and his "I'm Seventeen Come Sunday," for chorus of mixed voices, with brass band accompaniment, reduced in this edition for piano.||

Mr. Grainger's setting of the rather attractive Irish tune is too familiar from his performances of it and from hearings of it by the Symphony Society to require extended comment here. Mr. Grainger's harmonization is in many ways unique; it is individual as well as beautiful. "I'm Seventeen Come Sunday," which is an arrangement of a folk song from Lincolnshire and Somerset, also has unique touches. Its harmony is racy and reflects well the spirit of British folk-music.

\* \* \*

"THE QUEEN OF THE GARDEN" is the title of a little operetta, libretto by Frederick H. Martens, music by Carrie Bullard, planned for children's unchanged voices for use in public or Sunday schools.|| Extremely simple is this music which has been written with taste and understanding. Mr. Martens's libretto tells a pretty story and is executed in the praiseworthy manner which we have come to expect from this gifted *littérateur*. There are directions for the costumes as well.

\* \* \*

A NEW edition for high voice of A Hallett Gilberte's "Spring Serenade" is issued by C. W. Thompson & Co., Boston.\*\* This song, one of Mr. Gilberte's most popular pieces, has won favor in many concerts. The new edition, which is dedicated to Evan Williams, offers splendid opportunities to any light voice, soprano or tenor. Its ringing melody and its effectively conceived accompaniment should find much favor in the high key. A. W. K.

||"IRISH TUNE FROM COUNTY DERRY." For Piano Solo. By Percy Grainger. Price, 60 cents net. "I'M SEVENTEEN COME SUNDAY." Folk-Song from Lincolnshire and Somerset. Freely Set for Mixed Chorus and Brass Band (or Piano). By Percy Grainger. Price, 15 cents net. Published by G. Schirmer, New York and London.

||"THE QUEEN OF THE GARDEN." Operetta for Unchanged Voices with Piano Accompaniment. Music by Carrie Bullard. Libretto by Frederick H. Martens. Published by C. C. Birchard & Company, Boston, Mass.

\*\*"SPRING SERENADE." For a High Voice with Piano Accompaniment. By Hallett Gilberte. Published by C. W. Thompson & Co., Boston, Mass. Price, 50 cents.

### MISS PARLOW'S ACTIVITIES

Violinist Has Given Thirty-one Concerts in Holland this Season

A letter to Loudon Charlton from Kathleen Parlow, who is to make another tour of America next season, tells how the Canadian violinist returned to England recently from Holland, where, in spite of the depression due to the war, she had a successful season.

"I went there for three engagements," writes Miss Parlow, "and had the great luck to stay until New Year's, and to give thirty-one concerts. The critics treated me most kindly, and I have every reason to feel pleased."

"I have just heard from Leopold Auer.



GERMAINE

Schnitzer

Pianist

BOSTON HERALD—It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.—Philip Hale.

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He is going to be in Sweden for the Summer and wishes mother and me to visit him, which we hope to be able to do. I am offered a Scandinavian tour, but have not made up my mind whether to accept it or not—that would be for September and October."

Miss Parlow plans to return to America so as to begin her tour at the opening of the season.

### Inaugural of Oberlin Organ

oberlin, O., March 29.—The large \$25,000 Skinner organ, which has recently been erected in the Finney Memorial Chapel, was inaugurated a few days ago with a concert given by Dr. George W. Andrews and Prof. Frederic Stiven of the Oberlin Conservatory organ faculty and the Oberlin Musical Union, who sang César Franck's "Les Beatitudes." Dr. Andrews's numbers were the overture to "Romeo and Juliet," by Tschaikowsky, and "Pièce Héroïque," by César Franck. Professor Stiven played the last two movements of Guilmant's First Symphony with the Oberlin Conservatory Orchestra.

Constantino, who recently appeared with the National Opera Company, has decided to make a concert tour of the Pacific Coast before returning to the East.

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Photo by Arnold Ganthe, N. Y.

Jeanne Rowan, American Pianist

A novel reward for worthy services in concert has fallen to the lot of Jeanne Rowan, the American pianist, who is to appear in joint recital with Caryl Benzel, soprano, at Hotel Biltmore, New York, on April 11.

Miss Rowan played in a salon in Berlin at which the Baron Rothschild was present. He was so delighted with her playing that he asked her what he could do for her. She expressed the desire of making a trip in a Zeppelin, which the Baron agreed to satisfy and it was arranged that the trip be made on the day of the wedding of the Princess Victoria Luise, at the time when the Czar of Russia, King of England and various other crowned heads of Europe were in Berlin. The Zeppelin trip was made and Miss Rowan and the other guests viewed

the wedding procession from the airship, which was named after the Princess Victoria Luise.

**TWO LYNCHBURG PROGRAMS**

**John Powell's Recital and Concert by Three Popular Artists**

LYNCHBURG, Va., March 29.—John Powell, the young Richmond pianist, was almost unknown to Lynchburg music lovers until he appeared in a recital at the Academy of Music March 22 and charmed a highly cultured audience. The encomiums that preceded his appearance were fully sustained in every detail and he scored a big triumph with the exacting program which he played in a delightful manner.

The first of two song recitals under the auspices of the Lynchburg Woman's Club was given on March 26 by Wilmot Goodwin, baritone; Maurice Warner, violin, and Lee Cronican, pianist. An audience which almost packed the hall to capacity enjoyed the program hugely. J. T. B.

**WIN WATERTOWN'S FAVOR**

**Miss Ellerman and Mr. Tuckerman Reveal Exceptional Vocal Endowments**

WATERTOWN, N. Y., March 29.—Earle Tuckerman, baritone, a former Watertown resident, and Amy Ellerman, contralto, were welcomed Thursday evening in joint recital at Asbury M. E. Church. Mr. Tuckerman has a voice of wide range and presents artistic interpretations in all of his work. His main offering was an aria from Horatio Parker's "Hora Novissima." This was given with organ accompaniment by Charles Larned. The baritone responded to the applause with the "Evening Star" song from "Tannhäuser."

Amy Ellerman has a remarkably beautiful contralto of wide range which she uses in a finished manner. Her interpretation of "Ah! My Heart Is Weary," by A. Goring Thomas, was dramatic and telling. Ella Robinson's sympathetic accompaniments furnished the background of one of the best recitals given in Watertown. G. W. R.

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TOM DANIELS, Bass Soloist, Church of the Divine Paternity, N. Y.  
EMMA KRAMLICH, Supervisor of Music N. Y. Public Schools.  
MARIAN HERBARD, Supervisor of Music, N. Y. Public Schools.  
JUANITA PENNIMAN, representative of Miss McLellan on the Pacific Coast.  
SUE HARVARD, Soprano, Soloist; Philadelphia, Pittsburgh and New York Symphony orchestras.  
FRIEDA WINDOLPH, Coloratura Soprano, leading roles in Hamburg and Prague opera houses.  
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NOTWITHSTANDING the war, the music-loving Germans cannot get along without their concerts, and Louis Persinger, the American violinist, has made many brilliant solo appearances during the season, besides freely giving his services to war-benefit affairs and playing to wounded soldiers. He has observed many touching incidents during his playing in the hospitals, as on one occasion, when he noticed two young soldiers lying side by side on stretchers. When they wanted to applaud Persinger was horrified to see that each had only one arm, and in order to applaud one was obliged to lean over and clap the other's hand.

**A NEW SYMPHONIC BODY**

**First Concert of Palo Alto (Cal.) Symphony a Revelation**

PALO ALTO, CAL., April 3.—A splendid musical achievement was the first concert of the Palo Alto Symphony on March 20 in Assembly Hall, Stanford University. John Kimber, the conductor, is only twenty years old yet he has succeeded in organizing an orchestra of sixty, consisting mostly of amateurs. That his drilling and abilities have not been expended in vain was evident at this first concert. The program was not a difficult specimen, but it was well played in the main.

Mozart's favorite G Minor Symphony was the principal offering and its lovely melodies exercised their customary sway. The remainder of the program consisted of the first movement of a Haydn Symphony and short numbers by Bach, Flint and Schumann. The soloist, F. E. Huske, contributed two fine horn solos chosen from Meyerbeer and Schumann. The audience was good-sized and very cordial.

California Legislation Defeats Bill to Create State Song

SAN FRANCISCO, March 25.—A proposition to make a prevailing popular song, "I Love You, California," the official song of California has been defeated in the lower house of the State Legislature by the narrow margin of 20 to 17. The vote is a surprising one, in that it was so favorable to the composition, as there was strong objection on the part of the musicians and as the newspapers gave their aid in an effort to defeat the measure. The *Examiner*, which takes music with proper seriousness and treats it intelligently, lent burlesque support to the song and was instrumental in laughing it out of the Legislature. T. N.

Arens Pupil Distinguishes Herself in Portland (Ore.) Recital

PORTLAND, Ore., March 30.—Much interest was expressed in Portland in the recent song recital of Mrs. Henry William Metzger, soprano, held at Woodmen's Hall. Mrs. Metzger, who obtained her musical training with Franz X. Arens of New York, has become one of Portland's most popular singers. In

this recital her program was varied and wisely chosen with a view to the best possible display of her fine vocal quality. She possesses temperament to a marked degree and has the happy faculty of being able to impart her own musical feeling to her audience. Her assurance and ease of delivery are other factors in her success. Her numbers were *Mimi's aria* and *Musetta's Waltz Song* from "La Bohème," Massenet's "Elégie;" the Liza Lehmann "Rose Cycle," Brahms's "Auf dem Kirchhof," Cowen's "A Birthday," Lang's "A Day Is Done," Strauss's "Ständchen" and Mrs. Beach's "The Year's at the Spring."

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## OUR GREAT NEED: AN AMERICAN GENIUS

We Shall Not Have an Individual National Music Until a World-Master like Wagner Rises from Among Us and Creates for Us an Ideal—European Influence Would Be Negligible if Our Creative Artists Were All-Compelling in Mastery

By ISRAEL AMTER

[Third Article]

IT cannot be assumed that selfish reasons alone have fostered the movement to have American musical students pursue their studies in America—i. e., a desire to retain in America the money that otherwise must be spent abroad. Nor patriotic reasons, suggesting that American students should be content with the best training that America affords. These reasons would be totally invalid and absolutely disregarded by the individual students.

No, it is something higher, something ethnological, something esthetic, something ideal. Not the desire to keep ourselves free and untouched by foreign influences in the belief that what is American is, at least for Americans, superior, but the wish that what we do may be as American as possible, as suggestive of our Western aspirations and conception of life, as is within the reach of man to attain. The aim is that what we do and think may be individualistic—not a composite of Old World culture and New World evolution, but New World culture as derived from all that the past has produced and moulded into an entity entirely unparalleled in the history of man. We want to be completely ourselves.

Is there not distinct German music, decidedly characteristic Italian music, music peculiarly French and Hungarian, Russian and Norwegian (at least in Grieg, although the points of resemblance between him, the Scandinavian, and Puccini, the Italian, are numerous)? Then why not American music?

### Foreign Influence on Performers

Our performers, even if they study in America, will for a long time to come be dependent upon foreign influence in their interpretations. Most of the compositions are foreign, and those performers who would forget themselves as much as possible, in the notion that the composition was not created for them, but it is their office to interpret the composition, will have to sink themselves into exotic thought and in their performances try to suggest the current of conception and emotion felt by the foreign composer. True, the master performer will always insist on his own conception of what the composer intended, the performance as a consequence being a blending of the composer and performer.

Then, again, as long as our opera-going public intends to remain so shallow as to be content to listen to opera in a tongue that it either does not understand at all or so imperfectly as merely to grasp—and vaguely at that—the content and nothing of the beauty of language and thought the opera will be given in the original language. And that again puts part of our musicians completely under foreign influence.

Our composer at least should be left uncontaminated is the cry. They, the creators of American music, must not be exposed to anything that will detract from their individuality. A short time ago there appeared the statement of an American musician to the effect that as the youthful years are the most impressionable those who during that time study abroad are bound to come back inoculated with foreign ideas and methods. He declared that his own life bears out his contention. It would seem, however, that for our composer to remain here completely—isolated from the rest of the thinking world—would mean to subject him to the only influence at all characteristic in America as far as music is concerned, and at that one that racially and esthetically, he as an individualist should combat and refute—viz., ragtime. Certainly nothing can be more baneful on his development than this ragtime, despite its syncopated rhythm, alluring to the feet of our one-

stepping, twostepping and downward-stepping dance-mad hordes. And even Dvorak to the contrary.

Why have our serious composers not produced genuine, undefiled American music? Why is it that in spite of 5,000 miles separating us from European thought, in spite of our nation's being composed of other constituents, in spite of our living under quite different physical conditions, in spite of our institutions being different from Old World institutions, in spite of our ideals being distinct we have not evolved anything powerfully American? Probably for no other reason than that what has been American in music has lacked force, personality, and has yielded to the stronger influence of united Europe. And is that at all strange?

As already stated in the course of these articles, art is not the product of a day. It is the quintessence of a long period of development in a definite direction. It is the soul of tendency. It is the force giving form to outer conditions. It is the culminating power of a nation's ideals.

What is the American nation? Up to the present it has been a continually varying mass. It is a restless composite of material strivers, who now seek a formula for their struggles and clamor for the artist to proclaim it. Shall the mere desire give birth to him? Walt Whitman is the only artist that America can claim as American—soul and spirit, mind and body. All our other writers have been bastard. Our painters are pure reflections of Europe. Were our artists masters, all-compelling geniuses, whose personality dominated everything, European thought and influence would be negligible.

Let us look at Europe. The states of Europe are in nearly the same proximity as our American states—certainly far nearer to each other than the western and eastern coasts of the United States. Great Britain is not at a great distance from Germany and France. Yet she and America are practically in the same position—no world-challenging musical genius. Both of them appreciating music, revelling in it, yet not fertile in musical thought. Is it that Anglo-Saxon thought is not musical? (It must be remembered that a good portion of our leading musicians has up to the present been of British origin.)

Are the barriers between the nations of Europe so strong? Do frontiers represent a complete cleavage of thought? Frontiers are fantastic lines of separation—nothing more. The transition from one state to the other is so gradual, so imperceptible that for political reasons it must be emphasized by distinct institutions and forms. The differences of nationality in Europe arise from racial and geological conditions. The railway and steamship are overcoming these barriers so formidably that we now know of the influence of Russian music in the West (an instance is to be found in a very recent American work). And certainly this is not because Western composers have studied in Russia.

Let us but regard the latest phenomenon in music—the Futurists. Do they not demonstrate that nations (in music) are disappearing, outline, form and content being practically given, with a slight addendum on the part of the composer? I say slight addendum, because that is all that distinguishes the various nationalities among them. A certain plane of thought has been arrived at among them which they all understand—the social spirit dominant. Where now is the wild anarchist, the destructive iconoclast, the devastating breaker-down and sweeper-away of all that is considered good, proper and true, that will take the tools that all musical evolution has brought him, adding thereto his own and clarion forth into the world a new song of life?

Beethoven, living under the régime of Italian music, remained Beethoven; Mozart became part Italian. Beethoven's

genius withstood all the seductive influences that Italian opera radiated; Mozart fell prey to them.

### Birth of Our Own Music

And yet we, who have produced no genius in music, are to emancipate ourselves from these influences—perhaps by the distance! It is impossible. The steamship will bring fresh supplies day by day. We who recognize that art is not the product of a single day still stretch forth a begging hand, seeking aid. We whose ears still drink in melody will hearken to new strains. We whose minds crave new ideals will heed a new voice. When the American genius has arrived American music will have registered its birth.

Are conditions in America such, firstly, that all talents in this direction are discovered? (By talents I mean not our especially gifted young men and women, but the faculty of music resident in every person.) Secondly, are they cultivated, supported and encouraged? For our present argument it is quite immaterial whether they grow up into American artists or not—they are merely to develop.

Both of these questions must be answered in the negative. This statement must be taken relatively. To be more explicit, let me designate that which seeks out, fosters and propagates every artistic trait as "atmosphere." Does, then, atmosphere congenial to this work exist in America?

The word "atmosphere" is so little understood, so mistaken for but one of its elements that a definition ought to be attempted. And yet it is so comprehensive that it could only be deduced from a complete analysis of conditions in places where this atmosphere exists. Conditions in Germany (i. e., normal conditions) are not conducive to the artist spirit.

It has not been a mere matter of chance that Germany has produced such world-wide geniuses. (This Germany is not to be understood as the present political unit Germany, but that larger confederation of the German-speaking people in Central Europe, which, therefore, includes Austria and part of Switzerland.) It is not a mere matter of chance that as a result of her geniuses hosts of foreign disciples of the art have pilgrimed to that font of melody. It is not a mere matter of chance that the great masters and teachers of the art have made the Teutonic realm the place of their activity. It is not a mere matter of chance that great interpreters

have made it their abode. It is not a mere matter of chance that every composer and performer seeks final judgment of his works in Germany.

It is because the German people are one of the most musical people in the world and have added thereto a sense of system and method that spells to-day technic—technic, the means of a more amplified expression of thought. To state that they are the *most* musical people in the world would cause endless dispute and lead us to neglect the primary argument at this point. The phenomena mentioned in the preceding paragraph are so convincing that no question can be raised. German sense of system, thoroughness, breadth of idea have all placed new implements at the disposal of the composer and produced that gigantic form of composition that is exclusively German.

Germany takes her art seriously. Every German, whether he understands or occupies himself with art or not, knows that it is one of the nation's great assets. And the artists are counted among the great men.

This is "atmosphere," not in its supreme, but highly superior form. The student gives impetus and receives impetus not from a small coterie of similarly employed individuals, but from a nation. He lives and works among a people that can respond, that regards his calling as an exceptional one, that honors him for it, that thinks of its musicians as among its greatest sons. This is the "atmosphere" that surrounds the novice. This is that something which is not as intangible as we are made to believe. It is a something that spurs on to never ceasing effort.

America is, unfortunately, too far away to grasp these influences keenly. And the distances in America, though bridged over by railroad and telegraph, are too great to allow a nation-wide impulse and "atmosphere" to be felt. Furthermore, the blight of the nineteenth century weighs on her. Can she, not emancipate herself, but awaken to her artistic conceptions? She can only if a genius like Wagner appears, whose personality is evidently strong, whose conception of life is not taken from the clouds, but from living men, and is so engrossing, so overpowering, so co-ossal that we, too, will bow before him and perceive in him a creator not of dollars, but of ideals—a hero! Only then will the world take something from us. Till then we must imbibe at the font—imbibe till our own personalities grow large and strong, and produce the new ideal.

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## **Renée Longy Directing "Eurythmics" Classes in New England Conservatory**

BOSTON, March 27.—Renée Longy, daughter of George Longy, the admirable musician and first oboist of the Boston Symphony Orchestra, is now directing classes in "Eurythmics," after the system of Jaques-Dalcroze, at the New England Conservatory of Music. Miss Longy has been teaching only a short time at the conservatory, but the results accomplished are already eloquent of the efficacy of the method and indicative of more remarkable things to come.

The writer has seen Miss Longy's classes by means of graceful and symmetrical movements represent not only various rhythms, in plastic interpretation, but several rhythms in combination, and all sorts of rhythmical patterns, irregular accents, syncopation, etc., with a readiness and accuracy surprising in view of the comparative recency of these classes, and the very considerable difficulties of the tasks that they encountered.

Miss Longy undertook this work at first solely with the idea of increasing her efficiency as a musician. She worked industriously with one of Dalcroze's most able assistants in Paris. She had studied the piano under Duvernoy, Dumesnil and Casella, the assistant of Alfred Cortot, at the Conservatoire, and solfeggio under Mme. Mossart at the same institution. Of the Dalcroze system she says:

"The method has been primarily developed for the sake of musicians, but it is for everyone else as well. It is undoubtedly one of the best means of developing concentration in existence. You have to concentrate. If your mind wanders for a single instance you are lost. The most delicate and precise calculations are required, and then the rhythm must be expressed by movement or gesture. It seems to me an ideal method for physical development, since physical development should not be merely a matter of gymnastics. It should include development of the brain and the eye, as regards beautiful movement, the cultivation, at once, of the intellect and the artistic sense."

"As for its value to musicians—it matters little what their work—whether they are singers or pianists or conductors—that is quickly evident. Some musicians, although only a few, have a fine rhythmic sense. Even when that is the case, they usually solve a rhythmic problem either instinctively or not at all. Mr. Dalcroze, by his method, not only develops the rhythmic perception to a far greater extent than is found in the case of the average musician, but thoroughly studies the subject from all sides."

"One essential difference between this method and most other present day methods of teaching music is in the fact that the pupil must know what he wants to do before he does it; whereas, in the majority of cases, the imitative faculty of the pupil is first called upon, and developed, very illogically and extravagantly, often for so long a time that when the pupil might be capable of original, subjective expression all qualities of originality or impulse toward free, per-



**Renée Longy, Daughter of Boston Symphony Orchestra Oboist, and a Teacher of the Dalcroze System**

sonal expression have become atrophied. We make our pupils listen, then analyze, then act. Everyone needs such study, before endeavoring to express himself on an instrument or by the voice. It conduces to ease and readiness of expression by means of physical movement to an astonishing degree. It makes, later on, for individuality and self-realization, for healthy, clear thinking, and these things are of the first importance to the musician and to whoever seeks to develop himself."

O. D.

### **DURRELL QUARTET APPEARS**

#### **New Instrumental Organization in Boston Makes Favorable Impression**

BOSTON, March 26.—At a concert given by the MacDowell Club in Copley Hall on Wednesday afternoon, the artists were the Josephine Durrell String Quartet, Josephine Durrell, first violin; Hazel F. Clark, second violin; Anna R. Golden, viola, and Mildred A. Ridley, cello; Bertha P. Lowell, soprano, accompanied by Mrs. Dudley T. Fitts; Elinor Whittemore, violinist, accompanied by Adeline Connell; Ethel Hague Rea, soprano, accompanied by Mrs. Martha Atwood Baker, and by Miss Whittemore, who played a violin obligato; Mrs. Langdon Frothingham, pianist.

The Josephine Durrell String Quartet introduced an unfamiliar and interesting work by Roman Statkowski, a Polish composer now, according to report, resident in Petrograd. The quartet, which

is a young organization, made a very favorable impression. It has accomplished instrumentalists in its ranks, who are not only gifted executants, but good musicians. Next season this quartet will undertake public concerts.

Bertha Lowell sang songs by Cyril Scott, Rimsky-Korsakoff and Edward Horsman, songs well worthy of performance, and not widely known. Miss Whittemore played pieces by Bach, Gluck and Kreisler. Miss Rea sang music by Puccini, Diack, Leoncavallo and Leroux. Mrs. Frothingham played Mendelssohn's Etude in B Flat; two Etudes of Chopin, and the Schubert-Liszt "Soirée de Vienne."

### **FELICE LYNE HEARD IN UTAH**

#### **Coloratura Makes Fine Impression in Salt Lake City**

SALT LAKE CITY, UTAH, March 19.—Felice Lyne, coloratura soprano, appeared here in recital last Monday evening at the Assembly Hall, under the management of Fred. C. Graham. Her program was pleasing and well selected, displaying the young artist to fine advantage. Miss Lyne evidenced good taste and a rare intelligence in delivery. Facile execution marked her singing of the "Caro Nome" from "Rigoletto," and the "Shadow Dance" of Meyerbeer, with a flute obbligato by Willard Falsham, a local musician. Miss Lyne's personal charm is of the kind to which the average audience is always responsive. John J. McClellan played the accompaniments faultlessly. The program follows:

"Twilight," by Protheroe, rendered by the Tabernacle Choir; "Caro Nome," from "Rigoletto"; "Voci di Primavera," by Strauss; "Mi Chiamano Mimì," from "La Bohème"; the "Shadow Dance," from "Dinorah"; "Chanson Indoue," by Rimsky-Korsakow; "O Ma Tendre Musette," by Wekerlin; "Vous Dansez Marquise," by Lemaire; "A Dream Fancy" by Charles Marshall; "True Love Faileth Never," by Eville; "On the Wings of Morn," by Wood; "The Little Damozel," especially written for Miss Lyne by Novello, and the "Romeo et Juliette" waltz song by Gounod.

Z. A. S.

#### **Mendelssohn Club of Rockford to Aid Promising Tenor**

ROCKFORD, ILL., March 22.—The proceeds of the big production, "Music and Mirth of 1915," given by the Mendelssohn Club of Rockford, resulted in a fund of nearly \$1,000, which will be used partly to furnish a charity ward in the Rockford Hospital and partly to form a loan fund for talented music students who need assistance. The first protégé of the Mendelssohn Club will be Ambrose Cherichetti, young Italian tenor, who sang at the musical fête the "Celeste Aida" from Verdi's opera, and made a profound impression.

H. F.

#### **Program of Music by Boston Composers**

SAN FRANCISCO, CAL., March 16.—At the dedication recital in the drawing room of the Massachusetts House yesterday, songs of Boston composers were sung by John E. Daniels, the Boston tenor, accompanied at the piano by John C. Manning. The composers represented on the program were Clough-Leighter, John A. Loud, W. Franke Harling and G. Marschal-Loepke.

W. H. L.

Grace Bonner Williams, the Boston soprano, sang at the annual Spring musicale of the Salem Woman's Club held in Academy Hall, Salem, Mass., on Wednesday afternoon, March 24.

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**STIRRING BACH SINGING  
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Arthur Hyde's Choir in an Admirable Performance of the "St. Matthew Passion"

An admirable performance of Bach's "St. Matthew Passion" was given at St. Bartholomew's Church, New York, on Wednesday evening of last week. Under the direction of Arthur Hyde, the choir of this church has attained virtuoso efficiency and shows itself able not only to sing this enormously difficult music smoothly and with exceptional accuracy of attack and rhythmic precision but with a sense of nuance, a charm of phrasing and sureness of musical feeling that would do credit to a choral organization of far greater numerical strength and pretensions. It was augmented last week by the boys' choir from the Cathedral of St. John the Divine, which supplemented it in excellent style. The sublime choruses were in practically every case magnificently sung, and for Bach lovers the evening was one of the most delectable treats of the season.

The soloists were artists of familiar excellence in the oratorio field. Grace Kerns sang the soprano portion, Pearl Benedict-Jones, the contralto part, and for the tenor and bass numbers there were William Wheeler, Frederick Weld and Wilfred Glenn.

A number of the finest arias were eliminated through the necessity of bringing the performance of the masterpiece within reasonable time limits. Nevertheless the five artists made the most of the opportunities that fell to them. Miss Kerns's work was distinguished by exquisite purity of tone, artistic delivery and full understanding of those principles of style which underlie this music. Mrs. Benedict-Jones coped successfully with the passages allotted the contralto and Mr. Wheeler delivered the recitatives of the "Evangelist" with dignity, variety of expression and beauty of tone that precluded the possibility of monotony. The highest praise is due Mr. Weld, who was at his best, while Mr. Glenn disclosed a voice of noble resonance and solid texture. No finer or more artistic bass singer has come to our notice in some time.

Mr. Hyde played the instrumental accompaniments with a skill that reconciled one to the absence of an orchestra.

H. F. P.

William L. Glover, professor of music at the Emma Willard School, Troy, in a recent lecture-recital before the music section of the Woman's Club, Albany, N. Y., declared there will never be any American folk songs. "We are too sophisticated," he said. "The old emotions, primarily the old conditions, can never exist again." Edwin D. Northrup of Troy sang songs to illustrate the lecture.

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## MAGGIE TEYTE'S SAN FRANCISCO FAREWELL

### Varied Program in Recital—New Works in Loring Club's Concert

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, March 24, 1915.

MAGGIE TEYTE sang her farewell at the Columbia Theater last Sunday afternoon. On her diversified program were arias from "Thaïs" and Puccini's "Manon Lescaut," five Debussy songs and Italian and English groups.

The Loring Club's concert on Tuesday evening attracted an audience that thronged Scottish Rite Auditorium. One of the features was the first hearing in San Francisco of James R. Dear's "Songs of the Open Air," for solo voices, men's chorus and accompaniment of strings and piano. Henry Hadley's "The Musical Trust" represented our American composer in playful mood. The other compositions were Huntington-Woodman's "An Autumn Lament," two scenes from Max Bruch's "Frithjof Saga," C. B. Hawley's "Arise, My Love," the latter chorus being new to San Francisco; Sibelius's "The Broken Melody," Max Filke's "Spring Night," and the folk song, "Winter Is Gone." Mrs. Edward R. Bruner sang a soprano solo group. Frederick Maurer played the piano accom-

paniments with his characteristic effectiveness, and Gino Severi had charge of the strings. Wallace A. Sabin was the director.

On the same evening a highly interesting program was given in Sorosis Hall by Hother Wismer, violin; Mrs. Robert Hughes, piano, and Stanislas Bem, cello. Mr. Bem, a newcomer in San Francisco, proved himself a 'cellist of high attainments.

Thuille's "Lobetanz" was sung by a San Francisco Musical Club chorus, assisted by F. W. Schiller, Ernst Wilhelm and Mrs. Emil Pohli at last week's meeting of the club.

Dr. Maurice W. O'Connell, organist at the St. Ignatius Church, has been engaged as official organist at the Illinois State Building, Exposition grounds. A magnificent organ has been installed in this building.

Last Sunday's University of California concert in the Greek Theater at Berkeley was devoted exclusively to compositions by Henry Bickford Pasmore. The interpreters were the Pasmore Ensemble Club, Thomas W. Pearson, baritone; Elsie Larsen, violinist, and Blanche Ashley, pianist.

The Pacific Musical Society's Wednesday concert consisted of a group of contralto songs by Fernanda Pratt, one of the foremost young vocalists of the West; tenor solos by Abraham Levin; a piano group by Mrs. William H. Banks, and trios by L. W. Ford, violin; Clarence Evans, viola, and Elias M. Hecht, flute. Mrs. J. A. Paterson was the accompanying pianist.

THOMAS NUNAN.

### New Violin and Piano Sonata by Weismann Heard in Chicago

CHICAGO, March 29.—At the Chamber music concert, given at Assembly Hall last Thursday evening, the last of three arranged by M. Jeannette Loudon, pianist, a new sonata by Julius Weismann, of Frankfort, for violin and piano, was performed for the first time in Chicago with the above mentioned pianist and Harry Weisbach violinist, as the interpreters. It is modern in its harmonic scheme and there are some distinctive rhythmical novelties in its four movements. The work has for the most part the rugged character usually associated with the works of Brahms, and is full of musical and technical difficulties. Both players acquitted themselves well of their task, and they were also heard in the Mozart C Major Sonata and the Beethoven G Major Sonata, op. 30, No. 3.

M. R.

### Miss Purdy and Mr. Harris Co-operate in an American Program

Constance Purdy, contralto, and George Harris, Jr., gave an artistic joint recital on March 28 at the Hotel Majestic. Their program was chosen wholly from the works of native composers and included some fine solos and duets by Mrs. Beach, Marshall Kernochan, Stillman-Kelley, Morse-Rummel, C. F. Manney, Marion Bauer, Gena Branscombe, F. Morris Class, Palmer, Hammond, Ward-Stephens, W. A. Fisher, Victor Harris and Fay Foster. The accompanists were Mabel Hammond and Walter H. Golde.

### Toronto String Quartet Visits Detroit

DETROIT, March 27.—The Tuesday Musicales of Detroit presented the Toronto String Quartet at the Century Building last Saturday. It was the first appearance of the organization in this city and a most favorable impression was created. The quartet has a good understanding of musical values and its ensemble is fine. It is composed of Frank E. Blachford, first violin; Benedict Clarke, second violin; F. Converse Smith, viola, and Leo Smith, 'cello.

E. C. B.

### Youthful Violinist Scores Success in Chicago Debut

CHICAGO, March 29.—Under the auspices of the Ravinia Club, Chicagoans heard for the first time in public a very talented young pianist in Beryl Rubinstein, who gave a recital in the Blackstone Hotel Thursday afternoon, as

sisted by Nikolai Sokoloff, violinist, and James S. Whittaker, pianist and accompanist. Young Rubinstein, who is but sixteen years old, gave a musical and technically brilliant performance of the 'Sonnette de Petrarca' in E Major, by Liszt; the Etude, Op. 25, No. 11, by Chopin, and the same composer's Polonaise in A Flat. His interpretations reveal a keen intellect and musical taste. Mr. Sokoloff shows advancing maturity in his violin playing, but it is not always technically perfect. James Whittaker assisted Mr. Sokoloff ably in the Franck A Major Sonata and also with his accompaniments.

M. R.

### Belcher String Quartet in Highly Pleasing Boston Concert

BOSTON, March 26.—On Monday evening, in Steinert Hall, the Carolyn Belcher String Quartet, Carolyn Belcher, first violin; Anna Eichhorn, second violin; Sara Corbett, viola, and Charlotte White, cellist, played quartets by Dvorak, in B Flat Major and Haydn, in D Major, and the Brahms Clarinet Quintet in B Minor, the assisting artist being Mr. Sand, clarinetist of the Boston Symphony Orchestra. The quartet has made marked improvement since its appearances in other seasons. It exhibits the warmth, the careful attention to every phrase, the excess, if anything, of care for each possible nuance, which should mean much more for its future. Mr. Sand's solo in the Brahms Quintet again proved that a new member of the Boston Symphony is an artist of the highest rank. His tone is of exceptional beauty, and his phrasing and expression reveal the finished artist.

O. D.

### Ovation for Emma Loeffler in Her Home City

PITTSBURGH, March 29.—That Emma Loeffler is beloved in her own home was demonstrated last week when she appeared in concert at the Carnegie Music Hall and received an ovation. The prima donna does not live in Pittsburgh now, but her parents and friends do, and the latter are numbered by the score. Miss Loeffler sang a group of Strauss songs and compositions by Franz, Lassens and others, but her triumph was made most complete by the intense dramatic effect which she obtained in the aria from Massenet's "Le Cid," which concluded her excellent program. Marco Peyrot, the young 'cellist, appeared with Miss Loeffler, playing such numbers as Volkmann's Concerto, Boellman's Sonata and others. He is an artist of exceptional ability.

E. C. S.

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## HERTZ FOR LAST TIME CONDUCTS "PARSIFAL" AT METROPOLITAN

Telling Disclosure of Grandeur of the Score at Good Friday Performance—"Tannhäuser" in Need of an Overhauling—"L'Oracolo" and "Sans-Gêne" Repeated"

NEXT in importance to the "Iris" revival, which will be found treated elsewhere, the principal events of last week at the Metropolitan Opera House were the Good Friday matinee of "Parsifal" and Saturday afternoon's "Tannhäuser," with Melanie Kurt for the first time here as *Elizabeth*.

The Good Friday performance drew a huge gathering—the largest that Wagner's sublime drama has attracted at any time this season. It is not at all unlikely that Mr. Hertz's last appearance as conductor of this work had something to do with the size of the outpouring. Certainly it stimulated a good part of the enthusiasm and the genial conductor encountered warm and protracted outbreaks of applause before each of the three acts. Whoever has charge of "Parsifal" after this season at the Metropolitan will find it no easy task to disclose the grandeur of this score as tellingly as Mr. Hertz has for more than a decade. Never has he done so with more affecting eloquence than last week. Mme. Kurt was again the *Kundry*, Mr. Sembach the *Parsifal*,

Whitehill *Amfortas*, and Braun *Gurnemanz*.

The blizzard somewhat affected the size of the "Tannhäuser" audience. Nor was the representation entirely praiseworthy. "Tannhäuser," more than any other Wagnerian work in the répertoire, is showing the effects of the dull routine into which the Metropolitan has allowed many things to lapse this season. It needs a very thorough overhauling—new scenery, new stage management, new life in general. Last Saturday Mr. Urlus, Mr. Weil and Mr. Witherspoon were not in their happiest vocal state, nor was Mme. Matzenauer's *Venus* as alluring in voice or otherwise as the goddess of unholy delights ought to be. And it cannot be denied that *Kundry* one afternoon and *Elizabeth* the next is an excessive tax on the powers of any singer. Mme. Kurt's voice showed the effect of fatigue during the afternoon, but along traditional lines her portrayal was in other respects satisfactory.

### "L'Oracolo" Again

The Friday evening performance was another hearing of the new double bill, "L'Oracolo" and "Pagliacci." In the Farnald-Leoni work Miss Bori, Mr. Botta, Mr. Scotti and Mr. Didur again acquitted themselves with distinction, Mr. Scotti's *Chim-Fen* being particularly noteworthy. The music of this work, based on obvious Leoncavallo-Puccini models, is agreeable, if not especially engaging. One wishes that Signor Leoni's thematic materials had been as notable as his ability to write for the orchestra, in which later capacity he is truly a master. In "Pagliacci" Miss Destinn was the *Nedda*, Mr. Martin the *Canio*, Mr. Didur the *Tonio*, and Mr. Tegani the *Silvio*. Mr. Polacco conducted both operas with zeal and obtained fine results with his orchestra. The audience was of fair size.

"Madama Butterfly" was repeated for the benefit of the Wednesday subscribers, and again Miss Farrar, in the rôle that, of all she sings, is the favorite of most opera-goers, drew an audience that filled the auditorium. She was in admirable form. Giovanni Martinelli sang *Pinkerton* fervently and well and, in the absence of Mr. Scotti, who was to appear the following night in "Iris," Mr. Tegani was heard as *Sharpless*. Mr. Polacco's conducting was all that could have been desired.

### "Sans-Gêne" at Popular Prices

Despite the blizzardous weather the Saturday evening popular-priced performance of "Mme. Sans-Gêne" drew a large audience, if not a capacity one. The performance was in all respects excellent, under the masterful guidance of Mr. Toscanini. Geraldine Farrar, in gratifyingly fine vocal condition, both sang and acted the title rôle with refreshing animation. But she does not yet make the washerwoman sufficiently *gauche* in the first act to make logical her grotesque awkwardness in the second act. The soprano was given a most effusive greeting at her various curtain calls.

Giovanni Martinelli sang his rôle with opulence of tone and his natural, manly impersonation of *Lefebvre* was a vital force in the effectiveness of the drama. Pasquale Amato's *Napoleon* was a dominating figure in the last two acts, and Paul Althouse acquitted himself ably of his duties as *Neippert*. Angelo Bada deserves a word of praise for his artistic work as the dancing master.

Last Monday night's subscribers were out in full force to hear the familiar melodies of "Il Trovatore." The cast was the same as at previous performances, Emmy Destinn singing *Leonora* well, in spite of a slight cold, and being particularly effective in the floritura passages of the last act. Mr. Martinelli created a furore by his splendid impersonation of *Manrico*. Mme. Ober, a dramatic *Azucena*, was in excellent voice. Pasquale Amato sang the *Count of Luna* and Toscanini conducted.

John J. McClellan, organist of the Mormon Tabernacle, Salt Lake City, gives a series of recitals in the Festival Hall at the Panama-Pacific Exposition, San Francisco, on April 18 to 22, inclusive.

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These facts impressed one at her Christmas and New Year's appearances. And they struck with no less force at her Easter recital, which took place at the Lyceum Theater, New York, last Monday afternoon. For years this unique American artist has voiced with a moving directness of eloquence the message of the child-soul in its greatest aspects, in its ineffable purity, its transcendent humility. To-day, more than ever, the greatness of her purpose addresses itself to the understanding.

A huge audience, which included such artists as Harold Bauer, Ossip Gabrilowitsch and Percy Grainger, delighted in Miss Cheatham's work. Her program was as delectable as ever, and it included among the less familiar numbers a lovely old French shepherd's call "Eho, eho" by Weckerlin, Debussy's "Little Shepherd," Hugo Wolf's "Elfennied" (of which no singer grasps the spirit like Miss Cheatham), and an effective setting by Alice Woodfin of some excerpts from "Alice in Wonderland."

land" to music from Schumann's "Kinderseiten" and "Album for the Young." The stage was handsomely decorated, a prominent feature of the setting being a handsome early Italian harp loaned the artist by William Knabe & Co. Six encores followed the close of the regular program. Flora MacDonald played the accompaniments ideally, as usual.

H. F. P.

College Professor Presents His Own Sacred Choral Works

SYRACUSE, N. Y., April 2.—Professor William Berwald, of the music department of the College of Fine Arts, Syracuse University, brought forward several of his own compositions in a recital given on March 22. The services of twenty-five singers were enlisted in presenting three religious works, "The Crucifixion," "The Seven Last Words" and "The Resurrection." The soloists were Harold L. Butler, baritone, and Alexander Snyder, tenor. Fannie M. Helner was at the organ and the composer directed his works. An appreciative audience completely filled Crouse Hall.

### Eighth Ariani Recital in Brooklyn

The eighth piano recital of Adriano Ariani at the Hotel Bossert, Brooklyn, on April 1 consisted of another group from Beethoven, and, like the previous programs in this artist's series of fifteen, it brought charm for an ever increasing number of patrons. Thirty-three variations on a waltz of Diabelli, Op. 120, seldom heard, proved of pronounced interest. Other numbers were the Sonata in C Major, Op. 53; Sonata in E Flat Major, Op. 81, "The Farewell," "The Absence" and "The Return." As an encore Mr. Ariani played Liszt's Second Rhapsody.

G. C. T.

California Teachers Prepare for State Convention

SAN FRANCISCO, April 1.—The Alameda County Music Teachers' Association held a meeting in Berkeley last Thursday evening and began the work of preparing for the state convention which is to be held in Oakland next July. Antonio di Grassi, violinist, and Frederick Maurer, Jr., pianist, gave the musical program.

T. N.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Several pupils of Mme. Regina De Sales, the widely known teacher of singing who has been in America during the present season, having closed her home and studios in Paris on account of the war, have been appearing in professional and semi-professional concerts during the last few weeks. One of the musicales at which several of these pupils sang was at the home of Mr. and Mrs. N. H. Stubbs. Those who sang included Clara Bancroft, contralto, of Philadelphia; Gladys Derry, soprano, and Erin O'Neil, coloratura soprano, of Macon, Ga., and Katharine Viley, soprano, of Kansas City. Luther Mott, baritone, a pupil of Kate Little and a former pupil of Mme. De Sales, also sang. Mme. De Sales includes among her pupils many young singers from various other parts of the country who have come to New York this season to study with her.

Benjamin E. Berry, tenor, was soloist in the first performance of Pearce's "Man of Sorrows," given at St. Paul's Chapel, New York, Good Friday evening. Another recent engagement for Mr. Berry was with the Passaic (N. J.) high school chorus, March 26, when "The Creation" was given. The other soloists on that occasion were Marie Stoddard, soprano, and George Downing, bass. Mr. Berry received an ovation after his singing of the aria, "Native Worth."

Anita Lachmund, the gifted little daughter of Carl V. Lachmund, gave a musical party to her New York and Yonkers friends in honor of Esther and Liza Elman, the two little sisters of Mischa Elman, the violinist, at the home of her parents, in Yonkers, on Saturday afternoon, March 20. Liza Elman played Chopin's A Flat Valse and the first movement of Mendelssohn's G Minor Concerto delightfully. Miss Lachmund followed with another Chopin waltz and Godard's "En Courant," in which she also displayed much pianistic talent.

Mrs. Laura E. Morrill gave the third of a series of musicales in the Aeolian Hall Building on March 30. A very interesting program was performed by several artist pupils and three new pupils. The participants were Lillia Zuelling, contralto; Mrs. Winifred

Macon, coloratura; Antoinette Harding, contralto; Claire Peteter, mezzo soprano; Mrs. Bonnie Morrison, contralto; Mrs. Grace Nott, soprano; Florence St. Clair, lyric soprano; Russell Bliss, baritone, and Herbert Mason, tenor. A large audience was in attendance and much admiration was expressed for the beautiful work accomplished, as well as for the fine voices. Charles Gilbert Spross, as usual, was at the piano. The next musicale will take place on April 27 when some interesting new voices will be introduced.

\* \* \*

Lalla B. Cannon, soprano, artist-pupil of Sergei Klibansky, has been engaged for future concerts at the Wanamaker Auditorium. Another pupil, Marie L. Wagner, scored so heavily at the Catholic Oratorio's concert in Carnegie Hall that she was engaged as soloist at the Knights of Columbus concert. Among Mr. Klibansky's other pupils, Arabel Marfield is to sing some of A. Walter Kramer's compositions at Wanamaker's on April 21; Walter Copeland has been re-engaged as tenor soloist at the Washington Heights Church, and Miss Cannon will be heard at the next Sunday afternoon musicale given by Mrs. Charles Girard. After Mr. Klibansky's successful pupils' recital at Chickering Hall recently he was engaged to give three concerts with his pupils in Newark on May 5, 12 and 19, and a recital at the Comstock School on April 19.

Recent activities of Sergei Klibansky's artist-pupils include Lalla B. Cannon's three appearances last week at the Wanamaker Auditorium concerts; Jean V. Cooper as soloist at the Easter service at Calvary Church, Newark, and Arabelle Marfield as soloist at the Broadway Presbyterian Church on Sunday last.

\* \* \*

Three Miller Vocal Art Science students of Adelaide Gescheidt recently made successful appearances. Vernon T. Carey sang in the "Stabat Mater" at the Old First Reformed Church of Brooklyn on March 21, and in "The Seven Last Words" by Dubois on Good Friday night in the same church. Don Carlos Buell was the tenor soloist in Handel's "Messiah," presented lately by the Oratorio and Operatic Society of Saint Brendan's Church, New York. E. G. House, tenor, sang the solo part in Stainer's "Crucifixion" at the New York Avenue Methodist Church of Brooklyn—April 1. He was also the soloist in the same composer's "Daughter of Jairus" on Easter Sunday.

\* \* \*

Maurice Cowen, baritone, a pupil for the last six years of William S. Brady, the prominent New York vocal teacher, was recently chosen out of twenty-five contestants as cantor of the Temple B'nai Jeschurun in Newark, the largest synagogue in that city. Mr. Cowen began his duties on April 3.

\* \* \*

In Memorial Hall, Brooklyn, on March 31, before a large audience, the violin pupils of Carl H. Tolleson were heard in an interesting concert. They were ably assisted by Sophia Moltz, pianist, and Mrs. M. Ethel Grant, soprano. Fred Bamberger, in "Sohn der Haide," Charles Bendler in "Polonaise Caprice," Arthur Root in "Swing Song," by Barns

and "Gavotte" by Gossec, and Clarissa White in Polonaise, No. 3, by Seybold and Nathan Zuckermann in "Adieux à l'Alhambra" were heard to advantage. Bohm's "Légende" was interpreted feelingly by Dorothy Grundy. Anita Palmer delivered a "Canzonetta" by Tschaikowsky and a Serenade by Arensky pleasantly, while the work of Flora Rincones in Burleigh's Impromptu-Scherzo was charming. Honors were won by Mercedita Wagner, who played the "Aria" by Bach-Wilhelmj and the Finale to Sitt's Concertino, Op. 319, with thorough art; Roswell Thompson in a careful performance of the "Spanish Dance" by Rehfeld, and young Samuel Tonkonogy, who aroused his auditors by his masterful playing of the "Romance and Bolero" by Dancla. Sophia Moltz displayed much ability at the piano.

### Third of Mme. Ziegler's Lectures

In a third interesting lecture of a series entitled "The Truth About the Voice" at Chickering Hall, New York, Mme. Anna E. Ziegler, director of the Ziegler Institute of Normal Singing, spoke specifically on "Emotion—Its Legitimacy and Exaggeration in Singing." Mme. Ziegler told of the different causes of emotion and their effects upon various individuals as noticed by her. Afterward a demonstration of Mme. Ziegler's ideas was made by Antoinette Perry, Elizabeth Koven, Claire Gillespie, Bessie McGuire, Ruth Alvoy and Arthur G. Bowes.

A. S.

### Mr. Segurola Host to Opera Folk

Andres de Segurola was the host at a dinner given to his confrères on Easter evening, at the Italian restaurant, Del Pezzo's. Among those who enjoyed Mr. de Segurola's hospitality were Mme. Alda, Miss Bori, Messrs. Gatti-Casazza, Toscanini, Polacco, Scotti, Botta, Ananian, Martinelli and William J. Guard.

On March 27 William Simmons, baritone, appeared as soloist at a Red Cross benefit for the allies at the home of Mrs. Frederick B. Van Vorst, Hackensack, N. J., assisted by Frank Braum at the piano. Mr. Simmons's rendition of the "Marsellaise" won him great applause, to which he responded with Reginald De Koven's "Recessional." The baritone was also successfully heard in Bruno Huhn's "Invictus."

## KNEISELS PERFORM NEW QUARTET BY MR. MASON

Work Lacks Profile and Warmth But Is Sincerely Conceived—Gabrilowitsch the Coadjutor

A new piano quartet by Daniel Gregory Mason was the novelty on the program presented by the Kneisel Quartet at its concluding concert of the season in Aeolian Hall on Tuesday evening. Ossip Gabrilowitsch was the assisting artist. Mr. Mason has penned a rather lengthy, intellectual work, which is cold and usually without profile. Even the workmanship lacks exquisite polish and scrupulous finish. Harmonically the quartet offers nothing original; in his main rhythms the composer is more felicitous, syncopation being Mr. Mason's pet indulgence. A vein of genuine humor pervades much of the second and last movements. The slow movement appeared to the present writer to be the finest although it is hardly distinguished on the melodic side. However, it is obvious that the quartet is a sincere utterance. It is the first time that it has been given in New York and at the end it was very warmly applauded by a huge, friendly audience. Mr. Gabrilowitsch lent to his part, which is well written, the true distinction which comes to all that he touches.

The famous Russian pianist was even happier in the succeeding Haydn popular G Major Trio. Mozart and Haydn he plays consummately and with uncanny delicacy. The concluding movement, rollicking Hungarian scherzo that it is, scintillated and glittered like a brilliant jewel on this occasion. The quartet played Beethoven's fine A Minor Quartet, Opus 132, with finished mastery and closed the concert with the noble Schönberg D Minor Sextet, Opus 4. The assisting artists in the latter were Hyman Eisenberg, cellist, and Samuel Gardner, viola.

B. R.

### A Year's Supply of Musical Food

To the Editor of MUSICAL AMERICA:  
Enclosed you will find two dollars for my year's supply of "Musical Food."  
Best regards. ROBERT D. HURFORD.  
Canton, O., April 1, 1915.

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Miss Thullen sang the soul as well as the melody of each—sang it expressively, at times dramatically, and with a winning charm that delighted her hearers from first to last, and compelled the addition of three encore numbers to the original list.—The Erie, Pa. Dispatch, March 11th, 1914.

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## JOINT RECITALS IN DETROIT CALENDAR

Ganz and Martin, Cadman and Princess Tsianina Heard to Advantage

DETROIT, April 3.—Two of the most enjoyable concerts of the Philharmonic course were those given by Riccardo Martin and Rudolph Ganz on March 23 and by Charles Wakefield Cadman, assisted by Princess Tsianina Redfeather, on April 1.

Mr. Ganz made an especially fine impression upon his audience, proving himself a master recitalist. Among his numbers was a group by Chopin, two numbers by Liszt, the "Sonnetto del Petrarca," No. 123, and "Rakoczy March," "Elves" from Op. 3 by Korngold and "Fileuse pensive" from Op. 10 of his own compositions.

Mr. Martin, well known to many Detroiters as an operatic star, acquitted himself with great credit upon this concert program. After singing several exacting groups and arias he announced, upon appearing for his last group, that he was not a public speaker (proceeding at once in a very neat little speech to prove that he was such) but wished to say that in courtesy to the many business men who were in the audience he was making a change in the last group, singing songs by American composers which he thought they might enjoy more than those he had formerly planned to sing. His "address," as he later laughingly referred to it, was greeted with great applause as were the songs also.

Mr. Cadman was greeted by an enthusiastic audience. His program was in two parts, the first composed of three songs sung by Princess Tsianina Redfeather with the composer at the piano, as was the case through the entire evening; a trio in D Major by Cadman for violin, 'cello and piano, in which Mr. Cadman was most ably assisted by William Graff King, violinist, and Luigi Motto, 'cellist; the third number being Mr. Cadman's song cycle, "The Morning of the Year." In this Louise Allen Lyon, soprano; Mrs. Harriet Story MacFarlane, contralto; Charles Hargreaves, tenor, and Archibald Jackson, baritone, made up the quartet. This quartet's ensemble was delightful and the artists gained praise by the excellent quality of their work as soloists. The second part of the program was of three groups of songs by Cadman and a group of Indian melodies played by Mr. Cadman on the Indian flageolet. E. C. B.

W. H. Leahy, former Tivoli impresario, has assumed the management of the Boston Symphony Orchestra's engagement at the Panama-Pacific Exposition.

## MME. VAN ENDERT CLOSES SUCCESSFUL WESTERN TOUR



Mme. Elisabeth van Endert as a Motorist During Her Western Tour. Harold Bauer and Carl Lamson Are Seated in the Tonneau

**E**LISABETH VAN ENDERT, the noted soprano, has returned to New York from a Western tour in which she appeared in various important cities. On April 20 Mme. van Endert will be a soloist with the Rubinstein Club in its evening concert.

The Singer is shown above "at the wheel" during her tour. In the tonneau are Harold Bauer, the noted pianist, who is seen at the right, and Carl Lamson, the accompanist of Fritz Kreisler. Mme. van Endert appeared with Mr. Kreisler in several joint recitals, and also with Mr. Bauer.

## MANY RECITALISTS IN MONTREAL SCHEDULE

Casals, Lerner, Macmillen, Miss La Palme, Mrs. Goold and Mr. Rasely Heard

**M**ONTREAL, Can., April 5.—It seems to have been amply demonstrated here during the past few days that, in spite of the war and the "hard times" cry there is a large proportion of the people willing and anxious to attend good concerts if these be provided for them. A case in point was the Casals recital. A few months ago the name of Pablo Casals was probably scarcely known to the majority of concertgoers here, and yet, owing to the skilful management and advertising, the Windsor Hall was crowded to the doors and extra seats had to be placed on the stage. Casals created a profound impression and it is hoped that he will be heard here again

before the end of the season. George Hirst proved a capable accompanist.

For the Foundling Hospital Benefit concert Tina Lerner, the famous Russian pianist; Edith Chapman Goold, soprano, and George Rasely, tenor, were the artists engaged. A more apathetic audience it would be hard to imagine and not even Tina Lerner's exceptionally beautiful playing could arouse the people to anything like enthusiasm.

Beatrice La Palme, the well known Canadian prima donna, gave a joint recital with Francis Macmillen and attracted a large audience to the Princess Theater. Both artists had great popular success.

Victoria Cartier, pianist, assisted by other well known local artists, presented an interesting program at her concert in the Ritz-Carlton. E. G.

West Virginia University Choral Society's Fine Easter Concert

**M**ORGANTOWN, W. Va., April 5.—The West Virginia University Choral Society's Easter concert was a meritorious affair, the important work of the evening, Dubois' cantata, "The Seven Last Words," being exceedingly well sung under Director Black. The soloists were Alma Bachman, soprano; Monte Carden, tenor, and Jack Abbot, baritone. The University Orchestra, directed by Margaret Horne, also worked in finished fashion. Other contributors were Mrs. Louis Black, pianist; Louis Black, tenor; Genevieve Elliott, soprano; Mrs. Edna Leyman-Morris, contralto; William Booher, basso; Mrs. Grace Martin-Snee, pianist, and Aurora Leedom, pianist.

## SOUSA CONDUCTS HIS PEACE HYMN

Setting of Whitcomb Riley Poem Sung in Philadelphia by Chorus of 600

**P**HILADELPHIA, Apr. 1.—John Philip Sousa conducted a chorus of 600 in his hymn of peace "The Messiah of Nations" at the Wanamaker store on March 29. It was the second time that the hymn has been sung publicly. The first time was a few weeks' ago in Indianapolis, home of James Whitcomb Riley, the "Hoosier poet," who wrote its verses. The hymn is as follows:

In the need that bows us thus. America! Shape a mighty song for us. America! Song to "whelm a hundred years" Roar of wars and rain of tears 'Neath a world's triumphant cheers. America! America!

Lift the trumpet to thy mouth. America! East and West and North and South. America! Call us 'round the dazzling shrine Of the starry old ensign, Holier yet through blood of thine. America! America!

High o'erlooking sea and land. America! Trustfully with outheld hand. America! Thou dost welcome all in quest Of thy freedom, peace and rest, Ev'ry exile is thy guest. America!

Thine a universal love. America! Thine the cross and crown thereof. America! Aid us, then, to sing thy worth; God hast builded, from thy birth, The first nation of the earth. America!

The singing of the hymn was the feature of the afternoon concert at the Wanamaker store on "Sousa Day." In the morning the military band of the John Wanamaker Commercial Institute gave a concert in the grand court of the store under Mr. Sousa's leadership, and in the afternoon there was an elaborate program in Egyptian Hall. Grace Hoffman was the soloist and half a dozen of Sousa's compositions were given. Also the applauding audience coaxed forth as many more from "the march king."

Mr. Sousa was entertained at luncheon by Mr. Wanamaker and during its course was presented with the bronze medal of the Order of the Star which was founded by Rodman Wanamaker some years ago as a recognition of the efficiency and success of employees of the store. It was presented by Howard L. Kratz, commander of the veteran corps.

Helen Allen Hunt, the Boston mezzo-soprano, will give a song recital in Alpha Hall, Quincy, Mass., on the afternoon of Sunday, April 25. Mrs. Hunt will be assisted by Harris S. Shaw, accompanist, and a violinist from the Boston Symphony Orchestra.

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## CHICAGO ORCHESTRA ADDS TO PENSION FUND

Total of \$151,000 Now Available for Benefit of Members—A Wagner Program and a Concert with Busoni as Soloist—Maggie Teyte and Arthur Granquist among Week's Recital-givers—Prize Composition Sung by Madrigal Club

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, April 5, 1915.

WITH the \$4,000 which remained as the net profit of the concert given by the Chicago Symphony Orchestra last Tuesday evening for its Pension and Invalid Fund, a total of \$151,000 has been reached to be used for the benefit of the members of the organization. This amount is made up of the \$100,000 gift donated by Mrs. Elizabeth Sprague Coolidge; \$25,000, donated by Bryan Lathrop, president of the association, and \$22,000 realized from former benefit concerts.

The concert given last Tuesday evening was the first in some seven years devoted to this fund, and for it Mr. Stock arranged a Wagner program, with Mme. Julia Claussen, the Swedish mezzo-soprano, as soloist. The Overture to "The Flying Dutchman," selections from "Tannhäuser," "Lohengrin," "Siegfried," three songs from the five for which Mathilda von Wesendonck wrote the texts, an interesting arrangement for concert performance made by Mr. Stock of the second act of "Tristan und Isolde," and the Finale from the "Die Götterdämmerung" found the audience amply appreciative.

Ferruccio Busoni, the composer-pianist, was the soloist at the last regular concert given by the Orchestra. He was represented on the program as soloist in the Fifth Concerto by Saint-Saëns, and as composer and soloist in his own "Indian" Fantasy, for piano and orchestra. The Saint-Saëns Concerto sounded suspiciously as though it had been modernized by Busoni. The "Indian" Fantasy follows the new art of composition represented by Schönberg, Stravinsky and Scriabine. It is founded on some American Indian themes, chosen from the Hopi tribe, but not developed according to German standards. Throughout the score there is a strife and stress strongly suggestive of the turbulence and unrest of the native American character, but the stoicism of the Redman is not reflected in the music. Both the solo instrument and the orchestra are handled with no little skill.

Mr. Busoni's playing has no sentimental qualities. There is beauty of tone, but it is not sensuously appealing. His playing was received with many evidences of appreciation by the audience and, at the conclusion of the concert, the soloist was given a "Tusch" by the orchestra, as a special mark of honor.

Between the Saint-Saëns Concerto and his "Indian" Fantasy, two nocturnes, "Clouds" and "Festivals," by Debussy, were performed and the first part of the program was devoted to numbers from Wagner's "Parsifal."

### Maggie Teyte's Recital

Maggie Teyte, the English soprano, gave her only song recital in Chicago this season at the Illinois Theater Sunday afternoon, devoting herself particularly to French and Italian music. She also brought forth an American and English group which found marked favor. She was especially successful, however, in four Debussy songs and introduced some interesting numbers by Fevrier, Chabrier, Aubert, Moussorgsky, de Fesche, and Zandonai. An air from Mozart's "Don Giovanni" was charmingly sung.

Parelli's "Invocazione a Venere" proved to be an interesting number. Kurt Schindler's song "La Colomba," made a pleasant impression and had to be repeated and the Serenade by Zandonai was melodious. The "Player Queen," by John A. Carpenter, with the composer at the piano, received much applause and another of Mr. Carpenter's songs was given as an encore. Frank Waller's "The Wanderer's Night Song" also aroused a storm of approval. Its composer was the accompanist of the afternoon.

The Chicago Chamber Music Society gave the last concert of its tenth season in the foyer of Orchestra Hall Thursday afternoon, presenting Haydn's C Major Quartet, and Beethoven's F Major Quartet, Op. 59, No. 1, the latter by request. The quartet consists of Harry Weisbach, first violin; Otto Roehrborn, second violin; Franz Eßer, viola, and Bruno Steindel, cellist.

### Hearing for Arthur Granquist

Arthur Granquist, the Chicago pianist, gave a recital at the Fine Arts Theater Sunday afternoon, playing the Prelude and Fugue in G Minor by Bach-Liszt; the Beethoven Sonata, Op. 57; Schubert Impromptu in G Major, Otterstroem Prelude in B Minor, Rubinstein's "Serenade Russe," Prelude, Op. 45, by Chopin, and a short piece by Couperin. For novelties he performed two pieces from the Suite "En Bretagne" and E Minor Ballade by Adolf Brune.

Mr. Granquist disclosed adequate technical equipment, interpretative talent and good musicianship. While his selection of the Brune Ballade was a happy one, this being a distinguished example of the piano literature of the day, that much cannot be said for the Rhené-Baton pieces, which were not par-

ticularly interesting. The recital was well attended.

The Chicago Madrigal Club gave a concert last Monday evening at Central Music Hall, under the direction of D. A. Clippinger, offering a miscellaneous song program including several numbers by Chicago composers and also the prize madrigal which this year was awarded to F. Macfarlane. It was entitled "Nymph and Swain," and won the twelfth annual prize of \$100, awarded by the W. W. Kimball Co. It proved to be a pleasing composition and had to be repeated. E. C. Moore's "Take, Oh Take Those Lips Away!" and Adolf Weidig's Four Irish Airs, arranged for the Chicago Madrigal Club by him, also won approval. The club sang the "Adoramus te" by Palestrina, the Cherubini Song in F, by Gretchaninow, and two old French madrigals in good style.

Marie Donner, a young Chicago pianist, gave her first recital at the Little Theater last Monday evening and displayed promising gifts in a program which contained the Beethoven Sonata, Op. 26, "Scenes from Childhood," by Schumann, preludes and etudes by Chopin, short pieces by Cyril Scott, Debussy and MacDowell, and the Sonette de Petrarca by Liszt. She had to repeat Scott's "Danse Nègre."

### Plans for Midway Gardens

For next Summer the Midway Gardens has engaged a symphony orchestra, under Max Bendix's direction, besides a

ballet, which will be headed by Anna Pavlova, and for which Theodore Stier will conduct an orchestra. The regular season at the South Side garden will open June 19, and simultaneously there will be inaugurated the first of a series of pageants under direction of Mrs. Jean Van Vlissingen. These pageants will have mythological, operatic and historical subjects, the first being "The Life of Pan."

Ernest Briggs announces that the sixteenth concert of the Metropolitan Artist Series will be a unique event, inasmuch as a large part of the house will be reserved for Chicago concert artists who will attend this final event of the series by invitation of the management. Although theaters frequently give professional matinées, this is thought to be the first concert where similar courtesies have been extended. The concert will be given on April 11, and will present George Asoley Brewster, tenor, formerly of Chicago, and Mary Buttorff, of Omaha.

### Ducasse's Name and Birthday

To the Editor of MUSICAL AMERICA:

It may interest your correspondent, Mr. Herbert Jenny, to know that Roger-Ducasse was born in Bordeaux in 1873, and that his full name is Jean Jules Amable Roger-Ducasse.

Sincerely yours,  
BARBARA DUNCAN.

Boston, April 3, 1915.

A coincidence in this year's annual "show" at Columbia University is the fact that Oscar Hammerstein, 2d, grandson of the impresario, and Elliott H. Sperling, nephew of the elder Hammerstein's one time rival in opera, the late Heinrich Conreid, are prominent members of the cast.

## CRITICAL OPINIONS

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Her voice is very sweet and fresh, exceptionally flexible and well controlled.—*N. Y. American*.

Her ascending scales were especially well done.—*N. Y. Sun*.

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**SASCHA JACOBSEN'S RECITAL**

Young Violinist Gives Fine Program at Institute of Musical Art

In the seventh students' recital of the Institute of Musical Art, New York, Sascha Jacobsen, violinist, appeared on the afternoon of April 6. Beginning with a Sonata in D Minor for violin alone by Bach, Mr. Jacobsen presented a well chosen, interesting program. He followed the sonata with the Mendelssohn Concerto in E Minor, Op. 64, the Allegro Molto Vivace movement of which was a joy to hear. A "Legend" by Cecil Burleigh and "Gentle Maiden" by Cyril Scott were both played with well-controlled feeling. Mozart's "Deutscher Tanz," Randegger's "Gavotte and Musette" and Novacek's "Perpetuum Mobile" completed the program. Mr. Jacobsen's competent manner in handling his offerings showed a far-reaching technique and he has a tone that is at times luscious in its color and depth. While he obtains telling effects in the matter of his tone he lacks a certain degree of the fineness which will no doubt be more fully his as he matures. A. S.

**Three New York Successes of Herma Menth**

Herma Menth, the young pianist, scored successes in three recent New York appearances under diversified auspices. One was as a guest at the weekly dinner of the Pleiades Club at the Hotel Brevoort on April 4. On the previous Sunday Miss Menth appeared in the educational night of the East Side Forum, scoring strongly with the Chopin C Sharp Minor Prelude and an Etude and a Moszkowsky Valse. In the Bismarck celebration of the New York branch of the Hamburg Commercial Society, at Terrace Garden, on April 1, Miss Menth offered the Mozart "Pastorale Varié" and the Schulz-Evler Arabesques on the "Blue Danube," winning warm commendation.

**Spiering Orchestra in Brooklyn Concert**

The Women's Orchestral Club, of which Theodore Spiering is the conductor, will give its first public performance of the season at Memorial Hall, Brooklyn, on Monday evening, April 12. The program will consist of the Handel Concerto Grosso in F, the solo parts of which will be played by Marguerite Moore Judson, Kathryn Platt Gunn and Laura Tappen; Elegiac Melodies, Grieg; "Perpetuum Mobile," Ehrenberg; "Elizabethan Days," Kramer; the Bach Double Concerto, for which the solo parts will be played by Beatrice Horsbrugh and Laura Clark; Elegie, Valse, op. 48, Tschaikowsky.

**Severn and Russell Works Heard by "Bohemians"**

At the regular monthly meeting of "The Bohemians" at Lüchow's, New York, on Monday evening, April 5, the compositions of Edmund Severn and Alexander Russell, members of the club, were heard. Maximilian Pilzer performed Mr. Severn's Violin Concerto in D Minor with Richard Epstein at the piano. Royal Dadmun, baritone, sang a group of Mr. Russell's songs, accompanied by the composer at the piano. Mark Hambourg, the pianist, was heard in a group of compositions by Debussy, Clarence Lucas and himself.

**PENNSYLVANIA STATE WINNERS IN CONCERT****Philadelphia Meeting to Stir Interest in Club Biennial—Wagner Night**

PHILADELPHIA, April 5.—An "Invitation Evening," in the interests of the National Federation of Musical Clubs, given in the auditorium of the Curtis Building last Tuesday, proved to be an event of no little interest, both through the appearance of several speakers and the presentation of some unusually good musical numbers. Mrs. C. C. Collins, State vice-president of the National Federation of Musical Clubs, presided, and introduced the speakers, Adelaide Carman, special representative of the National Federation; Mrs. Frances E. Clarke, of the educational department of the Victor Talking Machine Company, and Samuel L. Laciari, musical editor of the *Ladies' Home Journal*.

The meeting was held with a special view to organizing a local party to attend the Federation convention in Los Angeles in June, and a feature of the program was the appearance of the winners of the Pennsylvania musical contest, held here recently, these winners being expected further to compete in the district contest, with a view of being sent to the convention, there to give a recital. They are: Kathryn Meisle, contralto; John Thompson, pianist, both of Philadelphia, and Walter Pugh, of Pottsville, Pa., violinist. Miss Meisle has a full, rich voice, of excellent range, over which she has admirable control, her offerings, the "Sweet Voice" aria from Saint-Saëns's "Samson and Delilah," and Schubert's "Erlkönig" being sung with artistic voice and expression. Mr. Thompson was heard in the G Minor Rhapsody of Brahms, Beethoven's Minuet in E Flat, and the Caprice Espagnol of Moszkowski, all of which he played with the sympathetic insight and brilliance of execution that have won him distinction as an American trained pianist. An emphatic success was scored by Mr. Pugh, a young violinist with ability which promises to place him in the front rank. Kreisler's "Liebesfreud" and Hubay's "Hejre Kati" were executed with sureness and fluency of bowing, a firm, pure tone, and with poetic feeling and a good idea of climax. All of these young artists are pupils of Philadelphia teachers, Miss Meisle of Ada Turner Katz, Mr. Thompson of Mauritz Leefson, and Mr. Pugh of Frederick Hahn. Tuesday evening's program also included several well-sung selections by the Matinée Musical Club Choral, under the direction of Helen Pulaski Innes.

Another Wagnerian program, the second of the season in the regular series, was offered for the twenty-third week of the Philadelphia Orchestra's season, the first of the two concerts having been given at the Academy of Music last Saturday evening, instead of on Good Friday afternoon, that scheduled for Friday being given to-day. The program

was interpreted with much power and brilliancy on Saturday evening, quite in the Wagnerian spirit, so graphic being the tonal elucidation that one familiar with the operas easily formed a mental picture of the scenes and characters. The arrangement of the "Ring" excerpts offers one more convincing evidence of Mr. Stokowski's skill as a program-maker, and of the artistic efficiency of the orchestra.

The concert given by the Matinée Musical Club at the Roosevelt, last Tuesday afternoon, was one of the most successful of the season, an unusually attractive program having been arranged by Mrs. William B. Mount, whose piano duets with Mrs. L. Howard Weatherly were one of the features. Edna Hoppe Rosenthal was heard in several well-delivered songs, and scenes from "Carmen" in costume were admirably done by Mrs. John Dunn, Jr., and William Dowdell. Piano solos were contributed by Lavinia Gertrude King, Mrs. Joseph H. Stopp, Mrs. Weatherly, Elizabeth Gest and Marie Belt, and Beatrice Flint Collin, the well-known contralto, and Anna Laura Johnson, also a contralto of ability, were among the vocalists. Accompaniments were played by Mrs. Edward F. Linch and Mrs. Edward Butterworth.

A. L. T.

**ORGANIST RECHLIN'S TOUR****Programs to Be Given in Leading Cities Have Unique Features**

Edward Rechlin, Concert Organist

Leaving New York last week Edward Rechlin, organist of the Immanuel Evangelical Lutheran Church, New York, began his Spring concert tour in Philadelphia on Monday, April 5. Mr. Rechlin makes tours each Spring and Fall and has won the approval of many thousands of lovers of organ music. On this tour, which will last until the end of the month and which includes twenty engagements, he will present a number of important compositions, among them the "Symphonie Romane" of his master, Widor; Karg-Elert's "Funeraillies" and several of his Chorale-Fantasies, Bossi's "Chant du Soir" and Scherzo in E Minor and a Festival March by Sir Frederick Bridge.

The large cities to be visited on this tour, in addition to Philadelphia, are Detroit, Omaha, Lincoln, Denver, Milwaukee, Cleveland and Indianapolis. Two features of Mr. Rechlin's performances are that he plays everything on his programs from memory, and improvises on tunes handed him by persons in the audience at his recitals.

**Eleanor Spencer Warmly Received in Her Recital at Michigan Normal**

YPSILANTI, MICH., March 12.—Eleanor Spencer, the gifted American pianist, gave an excellent recital at the Michigan State Normal Conservatory, Frederick Alexander, director, on Wednesday, March 10, before the students of the conservatory. Her program ranged from Scarlatti to Debussy. Beethoven's "Sonata Appassionata" was splendidly played, as were her other offerings, which included a Pasforale and Capriccio by Scarlatti, Bach's D Minor English Suite, Schumann's Novelette, Op. 21, and Arabeske, two Brahms Intermezzi and the popular B Minor Capriccio and pieces by Chopin, Arensky, Debussy and Liszt. She was received enthusiastically and obliged to add extras to her program.

**WHAT IT MEANS TO SING AT SING SING****David Bispham Tells of Unique Recital for the Convicts—His Recent Activities**

Speaking of his recent experience of singing for the prisoners at Sing Sing, David Bispham said: "This was the greatest experience of my life. Toughs, black and white, young and old, murderers, bank robbers, confidence men, educated and uneducated, clever and stupid—and some who are doubtless innocent—all held by the great power of song. I did not feel my own personality in connection with what joy these men were getting. I only felt the power of song, the sublimity of music. I do not think I could have ever felt it more strongly. I knew there were doubtless many present who had heard me at the Metropolitan Opera House; but I feel that this program of songs went farther than we know—deeper than songs usually go."

Mr. Bispham is about to start on a concert tour which will take him to Dayton, Toledo, Detroit, Louisville, Lexington, and Columbus, after which he returns to New York for other concerts and to make his second appearance this season in recital at the Brooklyn Institute.

Since his return from a recent western trip he has devoted considerable time to singing not only for professional engagements, public and private, a number of them for schools and colleges where he is in greater demand than ever, but for an institution called the Humanitarian Cult, and for the Negro Music Settlement, and he will again shortly give another program at Cooper Union. He will soon appear for David Mannes's Music School Settlement on the East Side, and will also sing for the Cripple Welfare Society. Mr. Bispham will give an entire program at Aeolian Hall on April 29 in aid of the Blind People's Association, of which Winfred Holt is president.

Mr. Bispham created considerable comment when recently he sang with the Russian Symphony Orchestra Wotan's Farewell from "Die Walküre" in German instead of his favorite English language. But, after all, Mr. Bispham is sensible in giving the public and its various sections what it wants. Many Germans in the audience on that occasion requested that the original text be used, and they were glad to hear the celebrated baritone render in their mother tongue the famous excerpt which they had so often heard him sing upon the stage.

The baritone is in demand for speeches and has of late addressed the audiences at Mme. Bell-Ranske's Assembly of which he is president, at the Plaza Hotel, the New York Theater Club at the Astor, and the National Opera Club at the Waldorf-Astoria. On each occasion he pointed the moral and adorned the tale of his remarks by singing or reciting to music something appropriate to the occasion from his remarkable répertoire.

**Cadman's New Work to Be Played by Tollefson Trio**

The Tollefson Trio is announced as the feature of the sixth concert of the People's Symphony Club, to be held Saturday evening, April 10, in the auditorium of the Washington Irving High School, New York. Special interest attends this concert, as it marks the first public hearing of Cadman's new Trio for violin, cello and pianoforte in D Major, op. 56. The work is in three movements, *Allegro*, *Andante* and *Vivace energico*, this last, marked "American," having a suggestion of rag-time in its syncopated rhythm. The sixth and last lecture on "The Development of Musical Form," by Franz X. Arens, will consist in an exposition of the sonata.

Alois Trnka, the New York violinist, played on Friday, April 9, at a concert at the Labor Temple, New York, with much success. He has been engaged for April 18, when he will assist at a recital given by Grace Breen at Aeolian Hall, New York, and appears in Williamstown, Pa., on April 22, and in New York at the Hotel Astor on April 30.

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**MARIAN WRIGHT POWERS**



The pupils of Loyal Phillips Shaw recently gave a recital in his studio at Providence, R. I., with Stuart Ross as accompanist.

\* \* \*

Helen Phelps, pianist and pupil of Heinrich Gebhard, of Boston, played in recital before the Woman's City Club of that city on March 28.

\* \* \*

Grace Honor Goodloe, pianist of the Central College Conservatory, Lexington, Ky., gave her graduating recital in Murrell Auditorium on March 26.

\* \* \*

John Orth, the Boston pianist and lecturer, gave his lecture-recital "With Liszt in Weimar" before the MacDowell Club of Boston in Copley Hall on March 10.

\* \* \*

Frances Locke, soprano, from the Stephen Townsend vocal studios, Boston, sang at a musicale given in the First Parish Church of Lexington, Mass., on Tuesday afternoon, March 9.

\* \* \*

The Warren Baptist Church Chorus, of Providence, R. I., sang Gaul's "Holy City," on Palm Sunday with Mrs. Ada Holding Miller, Edith Castle, A. T. Patch and Robert C. Reed as soloists.

\* \* \*

An engaging joint recital was given in the First M. E. Church of Bourbon, Ind., on March 29, by Paul Saurer, baritone, and G. Davis Brillhart, pianist. The artists were heard by a large audience.

\* \* \*

In an Albany, N. Y., concert given by the Chatham Concert Company those contributing to the program were Hazel Lunden, soprano; Adelaide Rynders, violinist; Floyd Walter, pianist, and Myretta Chatham, reader.

\* \* \*

Mrs. Henrietta Scott, teacher of piano at Andrew College, Guthbert, Ga., gave an organ recital in the Methodist Church on March 21. She was assisted by Helen Knox Spain, mezzo-soprano, director of the vocal department at the college.

\* \* \*

Wilfred Day, organist of the Episcopal Church in Dedham, Mass., and a student of Harris S. Shaw, the Boston organist, gave an organ recital at that edifice on March 23, playing organ music of Bach, Nevin, Salomé, Lemmens and Dubois.

\* \* \*

Horace Clark, pianist, gave the third of a series of recitals before a goodly number of Houston, Tex., music lovers. His program included favorite works by such masters as Bach, Chopin, Beethoven, Liszt, MacDowell and Tschaikowsky.

\* \* \*

An interesting musical event on March 27 in Spartanburg, S. C., was the annual recital of the pupils of Marie Epton, violinist. Miss Epton's pupils were assisted by pianists Mrs. W. B. Coffin, Neola Diltz, Lillius France, Lois Greer and Louise Epton.

\* \* \*

At recent Lenten services at St. James's Episcopal Church, Atlantic City, N. J., Choir Director Earnshaw presented J. S. Matthews's cantata, "The Paschal Victor." The soloists were Pauline MacCormack, soprano, and William Boehm, tenor.

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The new organ installed in the Second United Presbyterian Church of Wheeling, W. Va., was dedicated in a recital given on March 23 by Caspar P. Koch, a Pittsburgh organist. A large audience enjoyed Mr. Koch's manipulation of the fine new instrument.

\* \* \*

An appreciative gathering heard the concert given by Sol Marcossen, violinist, and Dr. Ion Jackson, tenor, at the one hundred and eleventh recital of the Clarksburg (W. Va.) Marcato Club in Masonic Auditorium. The accompanist was Mrs. Marcossen.

\* \* \*

Prof. J. Frank Frysinger, head of the music department at the University of Nebraska, Lincoln, Neb., who had been confined to one of the Lincoln hospitals for two months, after having undergone an operation, was taken to his home last week much improved.

Bertha Barnes, mezzo-soprano, and Beatrice Holbrook, pianist, furnished the musical program at the sixteenth annual meeting of the Animal Rescue League of Boston on March 29. Harris S. Shaw furnished the piano accompaniments for Miss Barnes's songs.

\* \* \*

Eugene A. Farmer is to be the director of the Boise Male Chorus, a newly revived organization with a membership of about thirty. The Boise Choral Society will present the "Creation" about the middle of May, with Ward French as conductor. This has about 150 members.

\* \* \*

The Lucia Gale School of Rhythm, Washington, D. C., introduced an innovation recently in the form of a lecture recital presented by Mary Stewart Reid on Verdi's "Aida." Clarine McCarty gave a delightful piano recital at the National School of Domestic Science recently.

\* \* \*

R. Blinn Owen, organist, gave a recital on March 20, in Saint Mary's Chapel, Raleigh, N. C. One of the most effective numbers on his program was A. Walter Kramer's Concert Prelude in D Minor. Mr. Owen was assisted by Mrs. R. Blinn Owen, soprano, and St. Mary's choir.

\* \* \*

Marion Green, basso cantante, and Harris S. Shaw, accompanist, were heard in recital at the Harvard Musical Association, Boston, Mass., on Friday evening, March 26. The program was confined to the works of American composers, songs of John Alden Carpenter having a conspicuous place.

\* \* \*

Guy Maier, pianist, and Theodore A. Schroeder, baritone, gave an informal reception with music at the Pierce studios, Boston, on March 23. Mr. Schroeder sang artistically an interesting program of German lieder, and Mr. Maier played works of Liszt, Brahms, Philipp, Leschitzky and Debussy.

\* \* \*

Rosetta Key, the Boston soprano, was the assisting soloist to the Quartet of Ancient Instruments, Alfred Gietzen, viola d'amour; Bruno Steinke, viola de gambe; F. Mueller, Hautbois d'amour, and Henry Gideon, harpsichord, at a concert of chamber music given in Winthrop, Mass., Monday evening, March 22.

\* \* \*

Paul Martin, Jr., organist of St. Francis Xavier's R. C. Church, Brooklyn, gave a recital there on March 23, assisted by Señor Guetary, the Spanish tenor. It was the first recital given at the church since Mr. Martin dedicated the organ eleven years ago. A large audience showed its appreciation of the work of both artists.

\* \* \*

Charles Mackey has assumed charge of his duties as organist of the Derry Street United Brethren Church, Harrisburg, Pa. Mr. Mackey has just returned from Germany, where he has been studying for four years at the Royal Academy of Music at Berlin under Lhévinne. While in Germany he also studied under Max Fiedler and Ernest Hutcheson.

\* \* \*

At a recent meeting of the Newark (O.) Women's Music Club the program was presented by Mrs. John Franklin, Mrs. T. J. Daly, Mrs. Jerome Ferguson, Mrs. Clarence Heisey, Mrs. George Upson, Mrs. Chander Tucker, Mrs. H. Davis, Mrs. W. G. Corne, Miss Dadswell, Mrs. Marjorie Cochran and Mrs. Emmett Baugher.

\* \* \*

Mrs. Florence Rich King has resigned her position as organist and choir director at the Baptist Church of Brookline, Mass., to accept a similar position after Easter at the Second Church of Dorchester. At the latter church her work also includes taking charge of a children's choir. At Brookline she is succeeded by Ernest L. Mehaffey.

\* \* \*

Henry Renner, a gifted young violinist, pupil of Max Jacobs, the New York violinist, was heard in a concert at Bowes Hall, Tenafly, N. J., on Thursday evening, March 18, with Alvina Grabau,

soprano and Marguerite Koch, pianist. Mr. Renner displayed much ability in Handel's A Major Sonata and pieces by Drdla, d'Ambrósio, Wieniawski and Nachez.

\* \* \*

Mrs. Rose Coursen Reed recently presented nine pupils in a vocal recital at Portland, Ore., assisted by the Treble Clef Club, composed of twenty young women. The soloists were Mrs. A. L. Richardson, Mrs. Sanderson Reed, Mrs. Rose Friedle Gianelli, Mrs. Margaret Gray, Oscar L. Woodfin, Christine Denholm, Madeline Stone, Maud C. Ross and Raymond Graham.

\* \* \*

Marguerite Watson, a soprano from Miss Barrows's vocal studio in Providence, with a small chorus of selected voices, sang Mendelssohn's cantata, "Hear My Prayer," at the last organ recital of the season given by Gene Ware in Sayles Hall, that city, on March 27. In the solo part Miss Watson acquitted herself well. The organ program was Mr. Ware's 100th recital on the Sayles Hall organ.

\* \* \*

The organ presented to St. Paul's Episcopal Church, Albany, N. Y., by Mrs. Anthony N. Brady, as a memorial to her daughter, Mrs. Flora Myers Brady Gavitt, was dedicated on Palm Sunday. A special service was played by the organist, Charles W. Walker. Later Prof. Richard Henry Warren, organist of the Church of the Ascension of New York City, will use the organ in recital.

\* \* \*

The Schumann Club of Bangor, Me., recently met for the last study, the subject being "Musical Form" (vocal) in charge of Margaret Walsh and Mrs. Mullen. Several pleasing vocal solos were given by Anna Strickland, Irma Thomas, Margaret Walsh, Edna Carr and H. Josephine Burr accompanied by Isabel Weston, pianoforte; Frances Eldridge, 'cello, and Gwendoline Barnes, violin.

\* \* \*

August Hoen, the Baltimore basso, was called upon at short notice to sing the part of *Ramphis* in "Aida" at Richmond, Va., recently with the San Carlo Opera Company. The critics were agreeably impressed with Mr. Hoen's work. Mr. Hoen has received his entire training in America under Professor Minetti at the Peabody Conservatory. His plans for an operatic career at Genoa and Padua, Italy, were nullified by the war.

\* \* \*

In a recent program at the MacDowell Club, Portland, Ore., those taking part were Lillian Morgan, Lina Linehan, Mrs. Lulu Dahl Miller, J. Ross Fargo, Mrs. Warren E. Thomas and Constance Piper. At the last meeting of the New York Society Eileen Yerex was the able soloist. Lincoln Hall was filled when Franck G. Eichenlaub and Mrs. Beatrice Hidden Eichenlaub presented a large number of their violin and piano pupils.

\* \* \*

Prof. John Denues, director of music in the city public schools and organist and chorister of St. John's Protestant Episcopal Church, York, Pa., gave an organ recital on the \$10,000 pipe organ in St. Mark's Lutheran Church, Hanover, on March 23. He played two of Prof. Frank Frysinger's compositions, "Traumlied" and "Chanson du Soir." He was assisted by George T. Hanning, tenor; William J. E. Mann, basso, and Adam Hamme, soprano.

\* \* \*

The Chaminade Club of Providence, R. I., arranged a concert which was given at the English High School with the following participants: Loretta O'Hara, Harriet E. Williams, Mrs. Elizabeth Northrup Cummings and Stuart Ross, accompanist, rendered an unusually attractive program. In the Monday Morning Club's regular meeting solos were given by Marguerite Fuller, Alice Roberts, Olive Russell, Mrs. Amey E. Fuller and Mrs. Ada Holding Miller.

\* \* \*

In the members' concert offered recently by the Rubinstein Club, Washington, D. C., the able participants were Mildred Kolb, Frances W. Scherer, Mabel Roberts, Mrs. A. L. Johnson, Mrs. W. T. Reed, Florence L. Kubel, Mrs. Horace Dulin, Ruby Stanford, Elizabeth Wilbur, Ess Raner, Margery Snyder, Ruth Bronson, Edna L. Kohmann, Mrs. W. H. Noble and Vara H. Budd. Under the direction of Mrs. A. M. Blair the Rubinstein Club sang several choruses with beautiful tone effect.

\* \* \*

The monthly concert of the Music Lover's Club of Boston was held in Steinert Hall, that city, on Monday morning, April 5. Conspicuous on the program was the pianoforte playing of Guy Maier. Rosetta Key, soprano, sang artistically,

and other contributors to the program were Robert Seaman, baritone; Florence Hale, soprano, and J. Barbara Werner, violinist, each of whom gave pleasure in their numbers. The club members furnishing the piano accompaniments for the various artists were: Marion Dearborn, Mrs. Mabel Tucker Cole, Helen Hatfield and Marjorie Hale.

\* \* \*

Recent musical events at the University of Arkansas School of Music include piano recitals on March 25 and 31 by pupils of Director H. D. Tovey. The participants were Freda Bird, Mark Bishop, Mr. Mitchell, Hilda Gatewood, Bernice Stevens, Mack Hulse, Hattie M. Wood, Margaret Sutton, Bab McGraw, Effie McNair, Kate Wilson, Isola Carl, Irene Duncan, Beatrix Quale, Melba Hulse, Jessie Stewart, Una Greene, Daisy McClurkin, Ben Winkleman, Annie H. Mulkey, Mark Bishop and Julia Rogers.

\* \* \*

Eva London, a fifteen-year-old violinist, was heard in a creditably given program at the Brooklyn Academy of Musical Art on March 25. Among her numbers were Musin's "Mazurka de Concert," the "Thaïs" "Meditation," Beethoven's Minuet in G and a concerto by Rode. She was accompanied by Adeline Rabe and on the program were also several of the students of the academy. Edith Mae Connor, the youthful harpist, daughter of Robert W. Connor, the academy's director, also assisted. Miss London is a pupil of Rudolph Jacobs.

\* \* \*

A Lenten service at the Marcy Avenue Baptist Church, Brooklyn, on Palm Sunday evening attracted a large audience to hear several distinguished artists. Mrs. Ada Marie Passover, soprano; Florence Mulholland, contralto; John Barnes Wells, tenor, from the Church of the Divine Paternity, Manhattan, and Royal Dadmun, baritone, of the Temple Emanu-El, Manhattan. They sang "The Seven Last Words of Christ," by Dubois, and the church choir and the Marciana Glee Club were heard. George Corwin Stout is organist and choir director of the church.

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Another recital by the talented soprano, Orina Elizabeth Brenner, gave Brooklyn concert-goers assembled in New Utrecht Hall, on March 27, further opportunity to judge the merits of this young aspirant for concert honors. It was essentially a program for children, of whom there was a large number present. Miss Brenner sang with colorful expression and purity of tone and her accompanist, Sidney Doron Lowe, contributed an interesting foreword to the child songs. Raymond Prahar, violinist, played an obbligato and two individual selections.

\* \* \*

J. Norris Herring, organist and choir-master of Christ Protestant Episcopal Church, Baltimore, made an effective arrangement of Sir John Stainer's "The Crucifixion" by adding free adaptations for harp, violin and 'cello to the original work, and in this form it was successfully given at the above church on March 28. Mary Mueller Fink, Helen Weismann and Helen Broemer were the instrumentalists and the solo quartet comprised Mrs. Clifton Andrews, Mrs. R. H. Mottu, Howard Robinson and Ralph Williams. John H. Dashiel and J. Edwin Davis also were soloists.

\* \* \*

In an interesting St. Patrick's Day celebration at the Brooklyn Cathedral Chapel Auditorium the soloists were Mildred Dilling, harpist, and Valerie Deutscher, soprano, assisted by Claire Spencer, soprano; Mildred Karl, pianist; George F. Reinherr, tenor, and William A. Xanten, tenor. The feature was the singing of old Irish songs in costume by Miss Deutscher, accompanied by Miss Dilling on the harp. Besides this Miss Dilling played two groups of solos, one consisting of Irish airs and the other including Chopin's C Minor Prelude, a Debussy "Arabesque" and Hasselmann's "Patrouille."

\* \* \*

Pupils of Edward Nell, of the Metropolitan School of Music, Indianapolis, gave an evening of song on March 30 at Caleb Mills Hall. The participants were Mrs. Irva Morris, Mrs. J. W. Cooper, Mrs. Karl Wert, Mrs. H. H. Mutz, Mrs. Minabel M. Hunt, Mrs. Roy A. Sellory, Mrs. Paul B. Morrison, Mrs. James H. Ross, Mrs. Grace Hiatt, Mrs. H. C. Binkley, Lola Beeler, Ruth Roll, Martha Hogsett, Leona Wright, Mary Moorman, Anita Cochran, Ruby Winders, Marian Parkin, Messrs. Byron J. Moudy, Edward Nell, Jr., Eduard La Shelle, Elmer Steffen, H. W. Laut, Charles Carter and Dwight Murphy. The accompanists were Lulu Brown, Carrie A. Hyatt and Ruth Murphy.

## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Alcock, Merle Tillotson.**—Spartanburg, S. C., Apr. 14, 15.

**Aithouse, Paul.**—Boston, April 11.

**Amato Pasquale.**—New York (Mozart So.), Apr. 21.

**Anderton, Margaret.**—Wilkes-Barre, Pa., Apr. 16.

**Bauerkeller, Rudolf.**—Schenectady, Apr. 14; Albany, Apr. 15; Saratoga, Apr. 19; New York, Apr. 30.

**Beddoe, Mabel.**—New York, Apr. 15 (Plaza); New Haven (Yale), May 4.

**Bensel, Caryl.**—New York, Apr. 11.

**Bryant, Rose.**—Troy, Apr. 21.

**Cartwright, Earl.**—Boston, Apr. 14, 15; Manchester, N. H., Apr. 20.

**Casals, Pablo.**—Chicago, Apr. 16, 17.

**Case, Anna.**—Glens Falls, Apr. 20; Philadelphia, Apr. 24; Troy, N. Y., May 5.

**Cone, Carolyn.**—Milwaukee, Apr. 15.

**Connell, Horatio.**—Bridgeport, Conn., Apr. 13; Alton, Ill., Apr. 28.

**Dadmun, Royal.**—Bayonne, N. J., Apr. 13; Brooklyn, Apr. 19; New York, Apr. 26.

**Destinn, Emmy.**—New York, Apr. 10.

**Dilling, Mildred.**—New York, Apr. 15 (Plaza); Scarsdale, N. Y., Apr. 17; New York, (Waldorf), Apr. 29.

**Downing, George.**—Rahway, Apr. 30; Yonkers, N. Y., May 17; Norfolk, Conn., May 31 and June 1, 2.

**Dunham, Edna.**—Mt. Vernon, N. Y., Apr. 13.

**Dunlap, Marguerite.**—Albany, N. Y., Apr. 21.

**Ferguson, Bernard.**—Fitchburg, Mass., Apr. 22.

**Fulton, Zoe.**—Pittsburgh, Apr. 29.

**Ganz, Rudolph.**—Harrisburg, Pa., Apr. 12;

Chicago, Apr. 18; Mt. Vernon, Ia., May 1.

**Gerhardt, Elena.**—New York, (Carnegie Hall), Apr. 10.

**Gluck, Alma.**—Boston, Apr. 11.

**Goodson, Katharine.**—Bridgeport, Apr. 12.

**Gunn, Kathryn Platt.**—Brooklyn, Apr. 12,

15, 16, 17, 20, 22, 23; New York, May 5;

Brooklyn, May 6; New York, May 21.

**Harrison, Charles.**—New Haven, May 6.

**Heinrich, Julia.**—New York, *Æolian Hall*, Apr. 12.

**Hinkle, Florence.**—Cambridge, Mass., Apr. 29.

**Hinshaw, W. W.**—Keene, N. H., Music Festival, May 21.

**Holt, Gertrude.**—Malden, Mass., Apr. 11;

Manchester, N. H., Apr. 14; Boston, Apr. 30.

**Howell, Lewis J.**—Philadelphia, Apr. 12, 13,

27 and 29.

**Hudson-Alexander, Caroline.**—Boston, Apr. 13.

**Hunt, Helen Allen.**—Quincy, Mass., Apr. 25.

**Ivins, Ann.**—New York City, Apr. 10; Newark, N. J., May 9.

**Jacobs, Max.**—Paterson, N. J., Apr. 19;

Far Rockaway, L. I., May 1.

**Kaiser, Marie.**—Chicago, Apr. 18; Ft. Scott, Kan., Apr. 21; Independence, Kan., Apr. 23; Kansas City (Schubert Club), Apr. 27; Staten Island, N. Y., May 4; Canandaigua, May 18.

**Kerns, Grace.**—Spartanburg, S. C., Apr. 14, 16.

**Kreisler, Fritz.**—Chicago, Apr. 10; Boston (Symphony Hall), Apr. 18, recital.

**Lockett, Corinne.**—Washington, Apr. 19.

**McCormack, John.**—Carnegie Hall, New York, Apr. 11; Boston, May 2.

**McCue, Beatrice.**—New York, Apr. 17.

**McDowell, Alice.**—Boston, Apr. 13.

**Mannes, David and Clara.**—Columbus, O., Apr. 16, 17; Cleveland, Apr. 20; Sewickley, Pa., Apr. 22.

**Martin, Frederic.**—Detroit, Apr. 17.

**Masters, Jessie.**—New York (St. Matthew's Church), Apr. 18; Washington, Apr. 19.

**Matzenauer, Margaret.**—Boston, Apr. 11.

**Middleton, Arthur.**—Boston, Apr. 11.

**Miller, Christine.**—Boston, Apr. 14, 15; Indianapolis, Apr. 30; Providence, R. I., May 7;

Northampton, Mass., May 19; Denver, Colo., July 11; Salt Lake City, July 13; San Francisco (Panama-Pacific Exposition), July 15,

16, 17, 18; Los Angeles, July 19, 20; San Diego (Panama-California Exposition), July 21, 22.

**Miller, Reed.**—Boston, Apr. 15.

**Morrisey, Marie.**—New York, Apr. 10;

Brooklyn, Apr. 22; Spring Tour Russian Symphony Orchestra, Allentown, Harrisburg, York, Greensburg, Pa., Apr. 26-31; Newark, May 5.

**Mulford, Florence.**—Boston, Apr. 13.

**Murphy, Lambert.**—Boston, Apr. 13.

**Neuhaus, Estella.**—St. Louis, Apr. 16 and 22.

**Nichols, Mr. and Mrs. John W.**—Chicago (Mendelsohn Club), Apr. 29.

**Ormasy, Frank.**—Cleveland, Apr. 15.

**Paddin, Wm. H.**—Mt. Vernon, Apr. 13.

**Randall, Blanca.**—Winston-Salem, N. C., Apr. 13 (recital).

**Rappold, Marie.**—Cincinnati, Apr. 10.

**Rasley, George.**—Northampton, Mass., May 1.

**Reardon, George Warren.**—New York City, Apr. 17, 23; Mt. Vernon, N. Y., May 21.

**Rechlin, Edward.**—Omaha, Neb., Apr. 11;

Seward, Neb., Apr. 12; Lincoln, Neb., Apr. 13; Pierce, Neb., Apr. 14; Columbus, Neb., Apr. 15; Denver, Col., Apr. 16; Winfield, Kan., Apr. 18; Quincy, Ill., Apr. 20; Milwaukee, Wis., Apr. 22; Stoughton, Wis., Apr. 23; Cleveland, O., Apr. 25; St. Joseph, Miss., Apr. 26; Columbus, Ind., Apr. 27; Hamilton, O., Apr. 28; Indianapolis, Ind., Apr. 29; Greencastle, Ind., Apr. 30.

**Rio, Anita.**—Concord, Apr. 12; Boston, Apr. 14, 15.

**Rogers, Francis.**—Philadelphia, Apr. 12.

**Rowan, Jeanne.**—New York, Apr. 11.

**Sarto, Andrea.**—Boston, Apr. 13.

**Saslavsky, Alexander.**—Spartanburg, S. C., Apr. 16.

**Schnitzer, Germaine.**—New York (Haarmann Philharmonic), Apr. 15.

**Schutz, Christine.**—Buffalo (Orpheus Society), Apr. 12.

**Seydel, Irma.**—Boston, Apr. 15; Worcester, Mass., Apr. 18; Woonsocket, R. I., Apr. 23.

**Shaw, Alfred D.**—Yonkers, N. Y., Apr. 14;

New York (Astor), Apr. 20; Boston, Apr. 25.

## MUSICAL AMERICA

## MUSICAL AMERICA

## NEW YORK CONCERT CALENDAR

## APRIL

10—Elena Gerhardt, song recital, afternoon, Carnegie Hall.

10—Banks Glee Club, evening, Carnegie Hall.

11—John McCormack, song recital, afternoon, Carnegie Hall.

11—Leo Ornstein, piano recital, afternoon, *Æolian Hall*.

11—Jeanne Rowan, pianist; Caryl Bensel, soprano; Hotel Biltmore, evening.

12—Music School Settlement for Colored People, evening, Carnegie Hall.

12—Julia Heinrich, song recital, *Æolian Hall*, afternoon.

13—George Harris, Jr., song recital, Bandbox Theater, afternoon.

15—Margaret Huston, soprano, and George Copeland, pianist, *Æolian Hall*, afternoon.

15—Illuminato Miserendino, violin recital, evening, *Æolian Hall*.

17—American Polish Relief Fund concert, afternoon, Carnegie Hall; soloists, Sembrich, Gluck, Hoffmann, Zimbalist.

18—Ossip Gabrilowitsch and Harold Bauer, *Æolian Hall*, afternoon.

18—Grace Breen, song recital, evening, Carnegie Hall.

18—Alois Trnka, violin recital, *Æolian Hall*.

19—Tom Dobson, song recital, Punch and Judy Theater, afternoon.

19—O'Brien Butler, *Æolian Hall*, evening, concert of Irish music, assisted by Victor Herbert, Inez Barbour, Rose Bryant, John Finnegan, William Simmons, Pietro Aria, Josef Bonime.

23—Morning Musicaire, Hotel Biltmore; soloists, Lucrezia Bori, Andreas de Segurola, Rosina Galli.

28—Schumann Club, Waldorf-Astoria; Reinhard Werrenrath, soloist, evening.

nani, Ernani, involami," and four songs, "Die Forelle" by Schubert "Der Nussbaum" of Schumann "Elfenlied" of Wolf, and Strauss's "Ständchen." Although suffering from a cold, so beautiful were Miss Hempel's interpretations she had to respond to the insistent applause. For an encore she chose "Annie Laurie," in which she delighted the audience with her excellent English. Miss Braslaw presented "Che faro senza Euridice," which she followed by "The Rosary" as an encore. Mr. Middleton was happy in the "Largo al factotum" from "The Barber of Seville."

Mr. Zimbalist offered Lalo's "Symphonie Espagnole," for violin and orchestra, and later, a group of soli, "Oriente" by Cui, "Humoresque" by Bowen, Godowsky's "Elegie" and Spalding's "Alabama." With that exquisite delicacy of tone which marked all his interpretations, Mr. Zimbalist excelled in the first movement of Lalo's composition. He was recalled many times, and was generous with encores. The program closed with the "Triumphal Entry of the Bojars" by Halvorsen. Willy Tyrolier accompanied the singers most ably at the piano.

A. S.

## BOSTON CHORUS IN BACH WORK

## "St. Matthew Passion" Sung Devoutly by Mr. Townsend's Forces

BOSTON, April 5.—The Choral Music Society of Boston, Stephen Townsend, conductor, gave the second concert of its second season on Good Friday night in the First Church on Berkeley street. The music presented was J. S. Bach's "St. Matthew Passion," and in its presentation the society had the assistance of twenty choir boys from Emmanuel Church, a band of players from the Boston Symphony Orchestra, including John P. Marshall at the organ and the following solo singers: Josephine Knight, soprano; Florence Jepperson, contralto; Harold Tripp, tenor; Loyal Phillips Shawe, baritone; Charles Bennett, basso; Charles Sanborn, basso, and Robert Lunger, baritone.

The religious and devout character of this work was never lost sight of by the society, making the service most impressive. The chorus sang with spirit and in even tonal balance under the authoritative direction of Mr. Townsend. The soloists were all adequate in their several parts. The resonant baritone of Mr. Shawe and his distinct diction were highly in favor.

W. H. L.

Whitney Mockridge, the tenor, sang at a recent patriotic gathering in London.

studied in Boston with Charles Martin Loeffler, and, about seven years ago, went to Austria and became a pupil of Sevcik in Prague. Later in Berlin he studied with Anton Witek, and when Professor Witek accepted the position of concertmaster of the Boston Symphony Orchestra Mr. Holding accompanied him to this country to continue his studies.

At the time Mme. Nordica was shipwrecked Mr. Holding was a member of her party and it was during this unfortunate trip that he began to fail in health. Since last Fall he had made his home in this city and was principal of the violin department of the Hyde School of Music and Dramatic Art. He was under contract to accompany Alice Nielsen on a six months concert tour through the South and West.

Besides his father and mother, Mr. Holding is survived by a sister, Adah Holding-Miller, soprano, and a brother, Robert F. Holding, Jr., baritone, both of whom are well known local musicians.

## Edgar W. Moss

Edgar Waldron Moss, former music critic of the Newark (N. J.) Star, died of pneumonia on April 3 at his home in Bloomfield, N. J. He was born in Bloomfield thirty-eight years ago, and was educated at Stamford University in California. Returning to the East, he was for many years with the Newark Star, serving in important editorial positions, including that of music editor and critic. Three years ago he went to the American Press Association of New York and became its assistant managing editor. His widow and two children survive him.

## Dr. Julius M. Bleyer

Dr. Julius Mount Bleyer, since 1888 consulting specialist on the throat for the Metropolitan Opera Company, died on April 3 at his home, No. 725 Riverside Drive, New York, following an illness of several months. Dr. Bleyer was born in Pilsen, Austria, fifty-six years ago and came to

## GERMANY AS POST-GRADUATE SCHOOL FOR OPERA STUDENTS

Routine Work Obtainable in Opera Houses There Difficult if Not Impossible to Duplicate Elsewhere, Says Julia Heinrich —The American Soprano Turning Her Attention to the Concert Field

**E**ARLY last summer, Julia Heinrich came from Hamburg for what she intended to be a short stay in her native country. But she is still here, despite the fact that she was given a three-year contract at the Stadt Theater in Hamburg before she left the other side. Of course, the reason why the soprano is not carrying out her original plans is the struggle abroad, but there is doubtless consolation for her in the thought that singers in the German opera houses have been obliged this winter to work on half salary.

Miss Heinrich, as is generally known, is the daughter of Max Heinrich, the composer and teacher, whose sincere and sturdy personality is reflected in her own attitude towards her experiences during three grueling years spent in opera at Elberfeldt and Hamburg. From this experience, Miss Heinrich has emerged not worn out and listless, but alert and filled with pluck and infectious faith. The singer discussed some aspects of her career, upon which she is now fairly launched, with a representative of MUSICAL AMERICA one afternoon last week.

The subject of opera in Germany is naturally of major interest to Miss Heinrich and, as she is of an observant nature her opinions bear weight.

"For a singer who is strong and well-equipped technically I can conceive of no better, more thorough form of training than the routine work at a German opera house," she declared. "The work is hard, exceedingly hard, and the pay is ridiculously small, but the experience is invaluable. You can realize how grueling the work is when I tell you that I sang ninety performances in one season, appearing in 'The Marriage of Figaro' no less than thirty times. Many Americans go over to do just the sort of work which I did, and for the same reason that I went. I have no hesitation in stating that this is a form of training which is difficult, if not impossible to obtain in any other country. But the aspirant must be strong physically and well equipped on the vocal side. Without these requisites the hard work soon wears one out and kills one's voice. I can confidently say that an American with talent and intelligence is invariably 'given a show' in Germany. One is always taken seriously over there; the Germans take everyone and everything seriously."

"As to conditions attending study abroad, I think there has been much exaggeration. I found nothing immoral; the pension at which I stayed for a time was extremely well conducted. But I am strongly in sympathy with your editor, Mr. Freund, whose propaganda I believe is timely and necessary. Certainly one can pursue the study of an instrument or of the voice fully as thoroughly in this country. The best of teachers are here and, if one is in earnest, what more is necessary? Operatic routine, of course, is another matter and I fear the problem cannot be solved in this case without making the trip abroad.

"I went to Europe unusually well fortified, having learned twenty rôles by heart. Curiously enough, I went as a mezzo-soprano and returned as a soprano. I can still take a low G, which is a rare tone for a soprano to sing. My wide range has enabled me to encompass such diverse parts as *Leonora*



Julia Heinrich, the American Soprano, Who as a Result of the War Is Doing Recital Work in This Country Instead of Singing in Opera in Hamburg

in 'Fidelio' and *Micaela* in 'Carmen'. The latter rôle claims my affection; it is so purely lyrical.

"In a way I am sorry not to return to Germany this year, for I was bound up heart and soul in my work there. On the other hand, events have conspired to give me an opportunity to know my own people better and to appear before them. Recital work has always found a warm place in my heart and now I am free for a spell to devote all my energies to it.

"It has seemed to me that to give a recital is a more difficult, more exhausting task than to sing the most taxing rôle of an opera. There are no stage accessories; everything is severely simple and essentially intimate. The big orchestra, which, in an opera, bolsters up one's weaker moments, the dramatic action, the scenery, chorus, everything of that sort is absent. Besides, in an opera house there is always the absorbing unfolding of the plot to sustain one and spur one on to better efforts.

"In recital, on the other hand, each song or *lied* demands the birth of a new, different, intense mood. It is all subtler and more fascinating. And so I am go-

ing to follow the recital trail for a while and devote myself to putting forth my best in this field. Already, as you know, I have given recitals in Boston and New York and I give my next recital in Aeolian Hall on April 12.

### Her Own Accompanist

"The last time I sang here I presented two songs by my father. They really scored deeply and were redemandated. So I think that I shall include them again at my next recital. It is owing to my father's foresight and vigilance that I possess a thorough musical education. I was but a tiny tot when he started teaching me and put me under the care of some of the best piano teachers in Boston. One of the results is that I have become a competent pianist and can accompany myself whenever the occasion demands. Of course, one frequently hears singers accompany themselves in some little ballad sung as an encore. But an entire program with the vocalist at the piano is a novelty, I think, and one that I may introduce on my tour. I believe that it provides the ideal (and only) solution of the problem of coöordination between singer and accompanist."

Miss Heinrich's engagements in the near future include solo appearances at the forthcoming production of Berlioz's "Damnation of Faust" by the Bridgeport Oratorio Society in Connecticut and the Worcester Festival. She is also scheduled for a joint recital with John McCormack.

B. R.

### PORTO RICO'S OPERA SEASON

Attendance Only Moderate—Company Goes to Venezuela

From San Juan, Porto Rico, Regina Vicarino, a star of the operatic organization which lately embarked from New York for a tour in the tropics, sends MUSICAL AMERICA tidings of the company's welfare. She relates: "The season is going along, some of the performances being excellent, but business is unfortunately not so good, the reason being that San Juan is not big enough to support four weeks. I have sung the following operas in the order named: 'Lucia,' 'Traviata,' 'Rigoletto,' 'Madama Butterfly,' 'Bohème' and 'Pagliacci,' the latter at the début and by special request of Fausto Castellani, a dramatic tenor, who has been singing on the West coast of America and who has a future. I am to sing 'Otello' (for the first time) with him next week.

"From here we visit two other cities on this island, Ponce and Mayaguez, for a week each and then go to Caracas, Venezuela, where my husband is at present, and has arranged for a season of six weeks."

### Toscanini to Conduct Two Symphony Concerts at Metropolitan

Arrangements have been made at the Metropolitan Opera House for two symphony concerts to be conducted by Arturo Toscanini with the Metropolitan orchestra on Sunday evening, April 18, and Friday afternoon, April 23, the day before the closing of the season. These will be Mr. Toscanini's first appearances as a symphony conductor in New York since he conducted Beethoven's Ninth Symphony two seasons ago at the Metropolitan. The programs for the forthcoming concerts have not been definitely arranged, but they will embrace Beethoven's "Pastoral" Symphony, Brahms's Second Symphony, Debussy's "Le Mer," Richard Strauss's "Don Juan," Sibelius's "Ein Saga" and Roger-Ducasse's "Sarabande."

## NOVELTY BY KLOSE ON MUCK PROGRAM

Prelude and Double Fugue, for Organ, Introduced in Boston Symphony Concert

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, April 5, 1915.

A PRELUDE and Double Fugue, for organ, with a chorale at the end played by organ, trumpets and trombones, by Friedrich Klose, and Liszt's "Faust" Symphony, repeated in response to many demands, made the program of the nineteenth public rehearsal and concert of the Boston Symphony Orchestra on Friday and Saturday.

This was the first music by Klose to be heard in Boston. The composer, now in his fifty-third year, succeeded Ludwig Thuille, on the latter's death in 1907, as teacher of composition at the Munich Academy of Music. The work now under consideration is dedicated to Anton Bruckner, and was inspired by one of the latter's improvisations.

The fugue is of enormous difficulty, probably one of the most elaborate and difficult in the literature of the organ. Rhythmically, it is exceptionally interesting. Nor does the thoroughgoing scholarship disguise some beautiful and noble ideas, or the sincerity and the reverent mood of the composition. The themes themselves are not overgrateful. The subject, which originated with Bruckner, is angular and unwieldy; the chorale theme is not so fine as other chorale motives which might as easily have been employed. The work taxed Organist Marshall's skill to the utmost. It was heard respectfully, but it should be heard again before a pronouncement of opinion be published. Dr. Muck doubled the eight brass parts and added a tuba to the trombones, and there was due sonority in the proclamation of the finale.

The feature of the concert was again the "Faust" Symphony, of which Dr. Muck has now twice this season given one of the most impressive interpretations in the entire history of his Boston engagements. No need to repeat what has already been published in MUSICAL AMERICA about this superb production.

Again the work made a profound impression, so much so that by virtue of its presence on the program, and not by the announcement of a famous soloist, the hall was sold out before the concerts took place. There were again ovations for Dr. Muck and his men.

O. D.

### Writes an Opera Entitled "California"

Julia L. H. Taylor, of New York, has written an American opera entitled "California." It is in two acts. The action takes place in 1848 at New Helvetia and Coloma. The plot concerns the happenings of that time. The music is said to be light and catchy and characteristic of the life of the time.

Miss Taylor's grandfather was a "Forty-niner." She has resided in California and believes that on that account she understands the situation.

Evelyn Starr, the Canadian violinist, had a successful appearance in recital at Barnard College, New York City, on Tuesday evening, April 6. She was also to give a recital program at Olean, N. Y., on the evening of April 8.

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